TWENTY-FOUR PAGES

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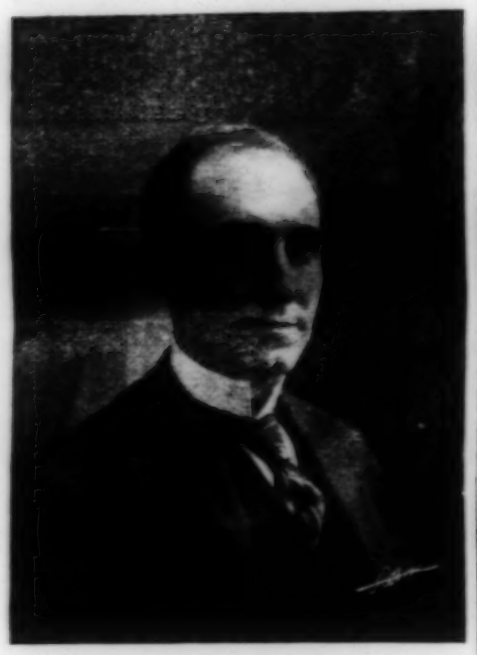
DAISY CHAPLIN.

H.S. Loury

CHATS WITH PLAYERS.



WILLIAM DAVIDGE.

William Davidge is the son of the famous actor of the same name, and up to the time of his father's death about ten years ago was known as William Davidge, Jr. He has himself acquired no small measure of fame as a character actor. He was the original Solomon Isaacs in Queen's Evidence in this country, and the original Geoffrey Gordon in The Great Divorce Case, which was produced at Philadelphia some time before it was presented at the Union Square Theatre in New York. Among the character parts in which he was seen to advantage are Bishopriggs in Man and Wife, Dr. Manette in The Tale of Two Cities, Lofty in Aurora Floyd, the Mock Duke in The Honeymoon, Cattermole in The Private Secretary, Eccles in Caste, Bob Brierly, Toodles, Launcelot Gobbo, Touchstone, and the Fool in King Lear.

In the course of an interview at his cozy Brooklyn residence in Pacific street, Mr. Davidge chatted about his theatrical career as follows:

"I'm an American citizen, but not of American birth. Manchester, England, is my native heath, but my father brought me to this country when I was three years of age. He settled in Brooklyn, and accordingly I was brought up and attended public school there. Despite his own success as an actor, my father was very much opposed to having me adopt a stage career. He did everything in his power to prevent it. He wanted me to learn a trade, so that I should have something more substantial than acting as a means of earning a living. I worked in turn for a bookbinder, a printer, a jeweler and a dentist. I seemed to make better progress at dentistry than at anything else. I made artificial teeth and became first assistant in a dentist's office. But I pined for the footlights and made up my mind that I would quit being a tooth butcher at the first opportunity. Meanwhile my passion for the stage was fanned to fever heat by my appearance as Podge in an amateur performance of The Widow's Victim at the Brooklyn Athenæum. Under the pretext that I was going to visit some of our relatives I ran away from home and made my professional debut at the Newark, N. J., Opera House as Koska in Mazeppa, doubling Kosham, Kadac, and Zemba in the same play. I didn't appear under my own name, but took the name of C. M. Budiani. Budiani was the name of a dancing master I had known, and I thought it would serve my purpose as well as any other. You see I didn't want my father to know I was acting. After my Newark appearance I acted for three or four months on the road, playing small comedy parts. Finally my father heard of what I was doing, and went to ascertain for himself whether I could act or not."

"And what was his verdict?"

"When we met after the performance I expected to get a dreadful lecture, but to my surprise he simply said, 'Well, Billy, I guess you'll stick to this.' I told him I didn't want to be a tooth butcher all my life, and would rather act than do anything else. My father then told me very kindly that he had hoped to save me the struggles and hardships and pecuniary uncertainty of the theatrical profession by having me learn a trade, but that a duck would swim if it struck water, and so I might as well swim in the theatrical sea for all I was worth. Accordingly he did everything in his power to help me along, providing me with a wardrobe and using his influence to obtain for me the position of second comedian in the Brooklyn Park Theatre, where I acted for about three months. I then joined the Holman Opera troupe, traveling with it for four seasons. After that I acted for a season at the Grand Opera House of Brooklyn, making my first appearance there as Trinculo in The Tempest. In the early seventies W. H. Crane, who had been in the Holman company with me; Charles Drew, then of the Alice Oates company, and I organized a dramatic and operatic troupe for a tour in Canada. We opened in Toronto, where I married Maggie Harold, then a member of the Holman Opera company. I might mention incidentally that Mrs. Davidge and I have since then with rare exceptions always filled engagements in the same company."

"As a matter of principle?"

"No, not exactly on that account, but because traveling about is bad enough in itself without being separated from your family for nine months of the year. Possibly this idea of domesticity may have interfered with our ambition now and then, but ambition is a hollow mockery compared to domestic happiness."

"From which I infer that marriage has not proved a failure so far as you are concerned?"

"No, indeed; I must have drawn one of the prizes. So you see the idea that an actor should not marry an actress must be the exception that proves the rule in our case. But your readers won't be particularly interested in my family affairs, so perhaps I'd better return to my theatrical record. After our tour in Canada I went to Philadelphia, where I joined the forces of Wood's Museum to play character and comedy parts. At Christmas I played the Clown in the pantomime. I afterward went to the Arch to replace Stuart Robson. During the Summers of 1873 and 1874 respectively I assumed the management of the Museum, and during the season of 1875-76 I played low comedy parts at that house. The following season, which was the Centennial year, I leased the Museum in copartnership with McKee Rankin and A. R. Van Horn. Mr. Rankin received an offer to play the leading business at the Chestnut Street Theatre and withdrew from the copartnership and was succeeded by James H. Meade. At the time I signed the lease I was under engagement to Mrs. John Drew to play at the Arch, and for several weeks played Dimple in Pique. Mrs. Drew kindly consented to release me for the rest of the season, as I found it impossible to do justice to my work at two theatres. I then produced The Two Orphans at the Museum, and the production met with great success. In the course of its long run I played Pierre, the cripple, one hundred and sixty-nine times."

"How long did you manage the Museum?"

"After the Centennial year season Robert E. Simpson, the owner, decided to run the house himself, and I was engaged as principal comedian, but business was bad, and we finished the season on the commonwealth plan. The season of 1877-78 I again undertook to manage the Museum, and opened with Boucicault's comedy of Marriage. But Marriage in this instance was a failure, and so I accepted an offer to join Kate Claxton's company as comedian and stage-manager of The Two Orphans and The Double Marriage. After the close of Kate Claxton's season I played the comedy part in the long run of Enchantment at Niblo's Garden, and subsequently was engaged by Augustin Daly for a season to play Hercules Brown in The Arabian Nights when he sent that play on the road."

"Did you ever indulge in a starring tour?"

"Yes, once. John P. Smith starred me and Charles Stanley in Between Two Fires. We were starred through the Summer and did fairly well. But I am identified with character parts and have never had any particular ambition in the starring line. Mrs. Davidge starred successfully for several seasons under my management. Her company was known as the Maggie Harold Comedy company, and she appeared in a repertoire of successful plays, in which I assumed comedy and character parts. Talking about starring reminds me that I was once a star tragedian for one whole act. I don't know whether the public would have stood me any longer or not. It was on the occasion of a benefit in 1877 to E. R. Dalton at the Museum in Philadelphia. The play was Richard III. I played Richard in the first act. Harold Fosberg, J. E. Nagle, E. R. Dalton, and some other actor alternated as Richard throughout the other four acts."

"Didn't you return to play in Philadelphia during the eighties?"

"Yes; from 1881 to 1883 I played at the Museum and Bijou theatres in Philadelphia. After that I was with the George Edgar syndicate for a short time, and then joined Marie Prescott's company. Since then I have acted in Alone in London, with Roland Reed in The Club Friend, and have filled numerous other engagements. From time to time Mrs. Davidge and I have given a series of performances at Atlantic City, N. J., where we have been in the habit of spending the Summer.

"The year following my father's death I didn't act, but managed J. C. Roach in Dan Darcy for J. M. Hill. Last season I was a member of Hyde and Behman's Stock company at the Brooklyn Park Theatre. I have lately had several offers to become what they are pleased to term a 'headliner' in vaudeville. If I should decide to accept such an engagement I would probably play a scene from Caste, in which I used to appear quite frequently as Eccles. Or I might appear in a condensed version of David Garrick, another play with which I have been more or less identified. But now I've talked enough about myself. So let's go to luncheon, and after that I'll show you my father's dramatic library and theatrical scrap books if you care to look at them."

After a family luncheon Mr. and Mrs. Davidge accordingly showed the MIRROR's representative the remarkable dramatic collection of the elder Davidge, which has remained just as he left it at the time of his death, he having owned and lived for many years in the house in Pacific street which is now occupied by his son. The younger Davidge has apparently inherited with the house his father's love of collecting dramatic books, pictures and autographs, and is constantly adding to his valuable collection.

DAISY CHAPLIN.

Daisy Chaplin, a portrait of whom is printed on the first page of this issue of THE MIRROR, is a singing and dancing soubrette of talent and originality, and possesses a sweet, excellently cultivated mezzo-soprano voice. Miss Chaplin was born in Pittsburg, Pa., and was educated at Mount de Chantal Convent, Wheeling, W. Va.

Her first metropolitan engagement was during the season of 1889-'90, when she appeared here with Daniel Sully as Patty in Mr. Sully's famous comedy-drama, Daddy Nolan. In this role Miss Chaplin played successfully for two seasons. Experience in a variety of parts with some of the most popular stars and combinations has given her an admirable and valuable schooling in natural and practical methods.

She has been specially engaged to play next season the role of "Jo" Burns in Mr. Sully's new production of Uncle Bob, having originated this part last season. Miss Chaplin is the wife of James Wall, business-manager of the Daniel Sully company.

NAT GOODWIN'S ENGLISH ESTATE.

From England comes the news that N. C. Goodwin has purchased unto himself an estate of forty-four acres. It is situated in Kent, half an hour from London. The house, a solid specimen of Elizabethan architecture, was built some thirty years ago by an English nobleman. It is set on the last of a series of terraces and is approached by a winding road that leads through a park of ancient trees, for the estate is part of the old Crown Woods. The entrance lodge, hidden in the foliage of great trees, is as picturesque as a thatched roof and latticed windows can make an abode. The lowest terrace is divided into tennis courts and a promenade, the second into flower gardens, and the higher terrace, enclosed by a balustraded wall, makes a sort of reception garden. The estate was Mr. Goodwin's wedding gift to Maxine Elliott, although negotiations for its purchase had been pending for several months before his marriage.

ACTORS' SOCIETY NOMINATIONS.

A meeting of the Actors' Society of America, preliminary to the annual election, was held last Tuesday at Lyric Hall, in this city.

The following members were nominated as candidates for election to the Board of Directors to serve for a term of three years: P. J. Reynolds, Maida Craigen, Frank Oakes Rose, Cecil Kingstone, Joseph Slaytor, Joseph Allen, Mrs. Robert B. Mantell, Wright Huntington, Myra C. Brooks, Alfred Fisher, Sadie Stringham, George C. Staley, Maggie Holloway Fisher, Charles B. Poor, and William Yearance. Edward Powell was nominated to fill an unexpired term of two years. Mr. Poor, Mr. Powell, and Mr. Yearance were elected as an Auditing Committee.

The annual meeting will occur at Lyric Hall, in Sixth avenue, near Forty-second street, on Tuesday, Aug. 18, when the President, Vice-President, Secretary, and Treasurer will be selected from the Board of Directors, and the society will consider the adoption of a new constitution and new by-laws.

John Jack and F. F. Mackay, the committee appointed by President Joseph Wheelock to attend the Omaha convention of the National Federation of Labor in the interest of the society's proposed affiliation with that body, have made their report to the President, who will make known the result at the annual meeting this month.

THE CASE OF "F. JULES MANGUS."

Julian Magnus, who has been associated for several years with Russ Whytal in the direction of For Fair Virginia, received the other day by mail a letter addressed, as nearly as could be read, to him. Upon being opened, however, the envelope was found to enclose a note from Syracuse, N. Y., and two contracts for next season, signed by Gipsy Warde and Ruby Erwood, and by "Jules Mangus," and filled in on blank forms headed: "F. Jules Mangus Attractions. For Fair Virginia."

Now, Julian Magnus never had heard of Jules Mangus, and he knew that, though such a person possibly might exist, he had certainly no authority to head his contracts "For Fair Virginia." Mr. Magnus has brought the contracts to THE MIRROR office, where they await the call of Miss Warde and Miss Erwood. Mr. Magnus wishes to warn players and managers against confusion of the names, Magnus and Mangus.

Gipsy Warde and Ruby Erwood were reported a few weeks ago to have been engaged for Edwin F. Evans' Twentieth Century Comedians.

PINAFORE ON SHIPBOARD.

The managers of Pleasure Bay Park, near Long Branch, N. J., have arranged with the Grau Opera company and Anton Heindl's Symphony Orchestra to give performances of the comic opera H. M. S. Pinafore on board a real ship fitted as a modern man-of-war and anchored in the Shrewsbury River. The first performance was announced for last evening, the cast of the opera including Robert E. Graham, J. Aldrich Libbey, Leonard Walker, George Broderick, Stanley Felch, Charles Craig, Eloise Mortimer, Kate Trayer, Mabella Baker, and a chorus of twenty-five.

ENGAGEMENTS.

By Tony Farrell, for The Hearthstone: Seth Smith, George K. Henry, George Earle, and Jennie Leland.

For Miller and Steel's Big Dramatic Sensation: Lester Walter, Harry Jenkins, George L. Kennedy, O. Lawrence Jenkins, Robert Tucker, Joseph I. Kearney, Lylene Radcliffe, Mae Russelle, Alma E. Lewis, and Laura Taylor.

Louise Hepner, for Jack in Jack and the Beanstalk.

Lester Lonergan, re-engaged for next season with Madame Modjeska to play Armand, Orlando, Mortimer, Maurice de Saxe, and other parts.

William A. Haas, for the past four years agent of Waite's Comedy company (Western), has been engaged by Mr. Waite as Treasurer for his Eastern company.

Neil McNeil, to play the King and Tramp in 1492, and will be featured. Mr. McNeil believes that he is taking long chances in accepting this part during the present difficulties with the Spaniards.

Andrew Robson, to play the Prince of Wales in The Royal Box, Harold Russell having resigned.

John E. Lane, Harry H. Leonard, Lawrence Johnson, Hilda Vernon, Harold Osbourne, and Lillian Calef, with J. E. Toole.

W. S. Butterfield, to manage A Hired Girl and to go in advance of the Eastern company.

George Marion, Budd Ross, John Parr, Ada Lewis, and Maude Raymond, with the Rogers Brothers.

Louis G. Menke, re-engaged as press representative of the Star Theatre.

Etha Rossland and Louie Ramsdell, for Frederick H. Wilson.

Leslie Haskell, with Smyth and Rice for The Man from Mexico.

Marie Cahill, for a cockney character part in Sporting Life.

Bert Colston, for comedy roles with the Metropolitan Opera company.

Meta Brittain, to support Charlotte Lambert in repertoire.

Georgie Bryton, the character artist, with Yon Yonson for next season.

The company engaged by Smyth and Rice to present A Misfit Marriage will include Ina Hammer, Kathryn Mulkins, Belle Burt, Ann Warrington, Millie James, Max Figman, Clayton White, Thomas Riley, Henry Herman, Malcolm Bradley, and James Gilmore.

John E. Haggerty, re-engaged as agent for My Friend from India.

For the Carrie Lawson Opera company: Mr. and Mrs. George Kunker, Jack Henderson, Eugene Rogers, Leona Hamilton, Georgie Belle, Kitty McNulty, Fanny Graves, Arthur Kellam, Mr. and Mrs. A. E. Kromer, and Fred Cohn. The season will open Sept. 5, in Northern Indiana.

Emilie Everett, Hugh Ettinger, Nellie Florence, Eugene Spofford, H. R. Atherton, and R. S. Donnau, for the Lorin J. Howard company.

GOSSIP.

The portrait above is that of Bertine Robison, who will appear during the coming season with Waite's Comedy company as leading support of Alfred Kelcy. Miss Robison was born at Cleveland, Ohio, and has been on the stage, in a professional and semi-professional way, since she was six years of age. The earlier part of her career was spent with companies of little prominence in the West, but what this work lacked in distinction was made up in the experience that it imparted to the young actress. Coming East, Miss Robison entered the American Academy of the Dramatic Arts, studying with David Belasco, Henry C. DeMille, Jesse Williams, and other teachers, and won great success in The Charity Ball, Woman Against Woman, The Inspector, and other plays produced in New York. Miss Robison then became the wife of the well-known actor and manager, Percy West, and appeared with distinction throughout the country under his management, originating among others the role of Edith in The Old, Old Story. Her starring tour in her own play, Flusterbudget, was abandoned on the death of Mr. West. Miss Robison has since lived in retirement, but has been induced by Manager Waite to re-enter the profession for which she has been so pre-eminently fitted by nature. She is a handsome, clear-eyed woman, her form displaying to the best possible advantage a large wardrobe of costly gowns, and the patrons of Waite's Comedy company will no doubt happily appreciate the work of this clever actress.

Go-Won-Go-Mohawk, the Indian actress, will begin her annual tour in this city in October. T. H. Winnett is booking the tour.

Olive Gates, after four years of study for the operatic stage, is about to resume her work as an actress and vocalist.

M. R. Williams will direct the tour of the Frederick H. Wilson company.

Fred C. Bourne was granted, at Minneapolis, Minn., on July 25, a divorce from Nettie Bourne.

Tony Farrell is actively making preparations for his forthcoming tour in The Hearthstone.

The International Play Bureau has arranged with C. E. Jordan to use Joseph Le Brandt's play, For Cuba's Cause, in Western territory, also with Milton Aborn and company for Eastern territory.

The tour of Mistakes Will Happen will open at McVicker's Theatre, Chicago, on Sept. 18, playing thence to the Coast.

Miller and Steel, managers of the Big Dramatic Sensation, have arranged with the International Play Bureau for rights to Guilty Without Crime.

The opening dates for Smyth and Rice's companies are as follows: The Cuckoo, at Baltimore, Sept. 12; The Man from Mexico, at Baltimore, Sept. 5; My Friend from India, at Boston, Sept. 5, and A Misfit Marriage, at Washington, Oct. 3.

Hamilton Adams has retired from the stage and entered the cigar business in Washington.

Richard Mansfield arrived last Wednesday from London, where he studied Coquelin's performance of Cyrano de Bergerac.

The members of the musical company of Daly's Theatre have been called to meet on the stage of Daly's on Thursday, Aug. 4, at noon.

Singular things sometimes happen in the theatrical world as in other walks of life. Katherine Grey first played the part of Helen Berry in Shore Acres, and was followed in this character by Grace Filkins. Last season Grace Filkins played Celia Pryse, in support of Charles Coghlan in The Royal Box, and next season Katherine Grey will play this role. Miss Grey introduced Miss Filkins to her husband, Lieutenant-Commander Adolph Marix, U. S. N., captain of the *Scorpion*, who acted as judge-advocate of the inquiry into the destruction of the battle ship *Maine*. The fates seem to have interwoven the lives of Miss Filkins and Miss Grey in ways other than professionally.

Lester Walter, who has been playing leading business at the Randolph Park Theatre, Akron, Ohio, will close there Aug. 6, coming East to take the stage-management of Miller and Steel's big dramatic sensation, with a repertoire of plays new to the East, including The Spanish Traitors, The Counterfeiters, The Great North, The Prince of Russia, The Battle of Life, U. S. Mail, The Black Eagle, and Fatal Wedding.

Ellen Vockey Seifert will not join a company this season, but will remain in town to conduct her dramatic and musical studio and to care for her invalid brother. During the Summer she will instruct pupils at Asbury Park, N. J.

Professor L. Dupont Syle, of the University of California, lectured in the Hall of Philosophy, Chautauqua, N. Y., on July 21, giving a thoughtful and eloquent discourse upon "The Drama in Modern England."

IN OTHER CITIES.

SAN FRANCISCO.

The attraction July 17-23 at the Columbia was R. C. Carton's comedy-drama, Liberty Hall, presented by the Frawley co. Some years ago it was played at the Baldwin by Henry Miller, Viola Allen, William Faversham, Isabel Irving and others, and made a great impression. It was well received on its reappearance, and the houses were up to the average. The part of the young baronet in disguise, Mr. Owen, was entrusted to Edward M. Bell, who gave a manly and pleasing representation of a manly, straightforward young English gentleman. Theodore Roberts played William Todman, the poor old tradesmen. He was earnest and thorough, and it was by far the best thing he has done during the engagement. Madeleine Bouton was the eldest daughter of a fallen house, and the part gave her every opportunity for a display of her emotional powers. She carried it off well, but was artificial at times. John T. Burke was fair as Briginshaw, a Cockney shopkeeper. Eleanor Carey as Crafter, an unprepossessing charwoman, scored. Other parts were filled acceptably by Fanchon Campbell as Amy Chilworth, T. Daniel Frawley as Gerald Harringay, Eva Dennison as Miss Hickson, and Clarence Livingstone as Binks. The two last named were first appearances. The long promised military drama, by E. E. Kidder, A Gallant Surrender, will follow. Great preparations have been made for this production. The entire Frawley co. will appear in the cast, with the addition of May Buckley, Harry Mainhall, Thomas C. Leary, E. M. Woodthorpe, and Charles Charters. The play deals with incidents on James River, Va., at the very close of the war. It depicts the adventures of Norman Ross, a United States Navy Engineer, who escapes from a vessel blown up by the Confederates; and Jess, daughter of an old Virginia farmer. The curtain falls with the surrender of Lee to Grant. May Buckley, who has been summering at Pacific Grove, will play Jess, by permission of the Alcazar management. It will be her only appearance previous to rejoining John Drew.

The second week of Faust at the Alcazar did not show any falling off in the attendance. The Brocken scene was greatly admired. East Lynne will follow. A new leading man has been engaged by the Alcazar management in Frederick Vroom. He will appear in East Lynne.

Captain Impudence was the week's play at Morosco's Grand, and did great business with James M. Brophy in the leading role. He played with dash and spirit, and looked his part. Maud Edna Hall as Lucretia Bugg, the daughter of the regiment, was clever and charming in an ingenue part. Lorena Atwood scored a hit as Jorita Talamanca, with her alternating love and hatred, and Julia Blanc was bewitching as the dashing Widow Trigg. Fred J. Butler did well as the bluff, irascible old Mayor Bugg. Max von Mitzel was appreciated as the devoted slave, Jim. Landers Stevens was effectively villainous as the Mexican major. The Two Orphans is billed for next week.

The comic opera season at the Tivoli is fast closing. The Bells of Corneville is too charming an opera not to draw, and good audiences listened to Planquette's quaint music. Edwin Stevens showed careful study as Gaspard, the miser. He would have done better, perhaps, to have followed Shiel Barry in the money scene and spread out his gold on the table before him. His continued feinting made the scene drag somewhat. John J. Raffael was a manly and dashing Marquis de Corneville. Phil Branson scored another success as Grenicheux, particularly in his acting. Elvia Crox Seabrooke was Serpolette and sang well. Helen Merrill was an attractive Germaine. The Beggar Student follows. The Grand Opera season will open 1 with Aida.

Manager Jacob Gottlob, of the Friedlander, Gottlob Co., has arrived from the East with a complete list of attractions booked for the Baldwin, Columbia, and California. The Baldwin will receive Henry Miller, Modjeska, Julia Marlowe, William Gillette, the Broadway Theatre Opera co., Lyceum co., The Bostonians, Willie Collier, Frank Daniels, Charles Coghlan, Richard Mansfield, Fanny Davenport, Daly's co., Sousa, Jeff De Angelis' Opera co., Nat Goodwin, John Drew, E. H. Sothern, Maude Adams, De Wolf Hopper, and Mistakes Will Happen. At the Columbia will be seen A Milk White Flag, Under the Red Robe, Professor Kellar, Sowing the Wind, Mathews and Bulger, West's Minstrels, Gayest Manhattan, A Parlor Match, Pudd'nhead Wilson, At Gay Coney Island, Roland Reed, Belle Archer, Two Little Vagrants, May Irwin, Hotel Topsy-Turvy, 'Way Down East, Black Patti's Troubadours, On the Wabash, Blue Jeans, Primrose and Dockstader's Minstrels, Gilmore's Band, Andrew Mack, the Rogers Brothers, Hanlon's Superba, Clay Clement, Robert Mantell, Chauncey Olcott, El Capitan, and the Frawley co. A host of special attractions have been booked for the California, the new popular price house.

The season at the Baldwin will open 22 with Henry Miller, in Heartsease. He will play a three weeks' engagement.

Rhys Thomas, Fernando Michelana, Carrie Roma, and Abramoff will sing special roles in grand opera at the Tivoli.

An Italian Opera co., headed by Clementine de Vere, is promised for the later part of the season.

FRED S. MYRTLE.

DENVER.

The wonderful success of Manhattan still continues, and each week serves to more firmly entrench this resort and its manager, "Larry" Giffen, in the hearts of the people of Denver. The record of the Summer thus far is certainly one to be proud of, and one also of congratulation to the public, for beyond any question such entertainments have never been given anywhere at the prices. The bill 17-23 is A Social Highwayman. The peculiar fascination of the play made it an immense success when originally seen here, and that it retains its hold upon our theatregoers is proven by the overflowing and enthusiastic audiences that have greeted its revival. The most striking personal success was achieved now, as formerly, by Frederick Perry as Hanby, whose reappearance in this role had been eagerly awaited. His performance is almost beyond criticism, evidencing a wide ability and a deep study of character. Hobart Bosworth's Courtice Jaffray was a splendid portrayal, even, forceful, thoroughly considered and full of sympathy and grace. Always artistically excellent, Amelia Bingham gave to the role of Elinor Burnham many little delicate touches, and made a great deal of a not altogether satisfactory character. The part does not seem worthy of Miss Bingham's great gifts, and besides Denver rather expected to see her play Senora Caprices, I think. We were anxious to see her in a heavy role, she has been so successful in everything else. Helen Robertson as the Senora gave an excellent performance, investing the part with unusual fire and dramatic force. Her magnificent gowns, her regal figure and beauty make her a striking picture. Madge Carr Cook as Mrs. Deane played with marvelous feeling and effectiveness, her scene receiving spontaneous curtain-calls at each performance. Nelle Madeline Davis as Mrs. Munyon Pyle, Leonora Gnito as the Duchess of Clayborough, dressed the parts well and acted them as well as the limited opportunities would permit. Ethel Browning made a distinct hit as Dora La Farge. Bert C. Thayer as Remsen, Lloyd Melville as Frey, James R. Garey as Bartlett, and Alfred Fisher as Merton Harley were all satisfactory components of a nearly perfect picture. The staging of the play was wonderfully beautiful in colors and detail. The vaudeville features for the week included Montgomery and Stone, who presented the best singing and eccentric dancing act ever seen here, and Frencelli and Lewis, who made a hit in operatic selections. Next week The Banker's Daughter.

Christopher, Jr., is proving a great drawing card for Elitch's this week. And it certainly deserves a good attendance from the amusement loving people, as it is admirably staged and well produced by the full strength of the stock co. Walter Edwards in the title-role shows himself to the best of advantage, and easily carries the honors of the piece. George Edeson gives a fine production of the timid Mr. Gilb, and is well supported by Miss Maynard as the talkative wife. Laura Alberta plays Dora with all of her usual grace. Daisy Lovering and Thomas W. Ross appear well as the juvenile lovers. The rest of the co. are well placed. The Aerial Ballet proves a very pleasing vaudeville feature.

On Monday, 25, the pupils of Margaret Fealey's School of Acting will give a matinee performance of The Two Orphans at Elitch's.

Chutes Park is still proving a money maker, and crowds go out to shoot the chutes and ride on the scenic railway. Madame Pianka and her lions are quite interesting, and the animatoscope shows some very good moving pictures.

The Summer resorts do not like the new idea of having the parks give free concerts, and claim the free exhibitions of the biograph detract from their attendance.

Your regular correspondent is out of the city spending a couple of weeks in a hunting and fishing trip in the mountains.

ONEY K. CARSTARPHEN.

BUFFALO.

The Merry War was sung at the Star by the Wilbur Opera co. July 21-23 to good business. Marion Manola was not in the cast, the part of Elsa being sung by Hattie Richardson. The good impression which Miss Richardson made here early in the season has increased with each opera given. She made a charming Elsa, her work at all times showing an intelligent conception of the requirements of the part. W. H. Kohnle had the comedy role of Balthazar, and he did very well with it. As the General, Gus Vaughn had an opportunity to introduce several pleasing musical numbers. Olivette was the bill 25-27, and fairly good performances were given. Marion Manola sang the role of Olivette in a pleasing manner, and Hattie Richardson rendered well the part of the Countess. Gus Vaughn as DeMerrimac, and W. H. Kohnle as Coquelicot were satisfactory. Emmett Drew's Duke was excellent. Martha will follow. The season of the co. here is announced to close 6.

A further explanation concerning Manager Laughlin's trouble with the stock co. should be made in fairness to all concerned. After the members of the co. had stated their grievances, Manager Laughlin did agree to compromise the matter by giving the co. one-half the receipts, although maintaining that they all belonged to him according to agreement. This at first appeared satisfactory to the co. Thereupon a further wrangle ensued, which resulted in the members of the co. refusing to continue.

B. P. O. Elks 23 has adjourned its sessions until Aug. 17. The lodge has decided to hold an immense field day in conjunction with the lodges of Hornellsville, Syracuse, Jamestown, Elmira, and Niagara Falls, at one of the nearby Summer resorts.

The following extract just received from a member of The Belle of New York co. may prove of interest: "Last Sunday we went for a sail, taking the train to Marlowe, and a carriage from that point to Bolter's Lock. Just as we were nearing Bolter's we met with an accident. A runaway horse and carriage, owned by Madame Melba, ran into our carriage, and we were all thrown out. Florence Carlyle was wedged in between the seat and the front wheel and was hurt pretty badly. We all were bruised, and our carriage was broken to pieces. The woman who was in Madame Melba's carriage has concussion of the brain, and the latest report is that she is dying."

Lottie Collins is billed at the Bijou Music Hall, one of Buffalo's innumerable concert halls. The audacity of the billing at some of these resorts is startling. Ever since The Wedding Day was produced here, a concert hall has had out in front a large lithograph of Lillian Russell, with the words "This Week" in bold lettering at the top. Caroline Miskel Hoyt has been billed to positively appear at two of these resorts for the past three years.

Frank Darling, for years the musical director of the Wilbur Opera co., has tendered his resignation to take effect at the termination of the Buffalo engagement. Mr. Darling is one of the most efficient musical directors we have ever known.

Manager Stirling is actively engaged in making bookings for the coming season, and the present indications point to a fine list of attractions. George C. Crager has been in town arranging a date for the Alice Nielsen Opera co. in The Fortune Teller. Viola Allen may be seen here in The Christian, and Herbert Kelcey and Effie Shannon in The Moth and the Flame.

Ben Hendricks is back in the city after a visit in New York. He will take the road again next season in a Swedish comedy.

W. S. Cleveland is in Elmira superintending rehearsals of the Cleveland-Wilson Minstrels.

Signor Sautelle has been in town the past week on business. He was an interested auditor at Shea's 25.

Louis Hendricks, of this city, has just closed a most successful engagement with Jacob Litt's Shenandoah co. He will be under the same management next season.

Since several New York dailies and the newspapers of this city have devoted much space of late to Marion Manola and her troubles, it may be proper at this time to give a correct version of the matter. When Miss Manola first appeared with the Wilbur Opera co. here, her work was exceedingly pleasing and thoroughly artistic. Frequent traces of her old time brilliancy were noticeable. Under the strain of two daily performances and constant rehearsals for new operas, she gradually broke down and about three weeks ago she was taken seriously ill. Quite naturally an effort was made to communicate with Mr. Mason. Miss Manola quickly recovered, after a severe illness of several days, and resumed her work with the co. Since that time she has appeared in about one-half the operas and her roles have usually been well enacted.

W. J. Sheehan, well known in operatic circles, has opened a Summer school of vocal culture at Lily Dale, Lake Chautauqua.

Manager Hickey is doing an immense business at the Chutes these warm days. He advertises shooting the chutes as "the sport of kings," and recently published a well written press story to the effect that one of his attendants was a foreign count performing his labors on a wager.

"Shorty" Healy, the midget end of the team of Hayes and Healy, boarded a crowded Main Street car one day this week, and stood on the rear platform. The car had gone several blocks before the conductor, who was inside, espied him. "Hey, you," he shouted at "Shorty," "get off that step; you can't sit on the step of this car." "I'm not on the step," stoutly asserted "Shorty," "I'm on the platform." An argument followed, and the conductor stopped the car with the threat of ejecting the diminutive comedian. When he reached the platform and discovered that "Shorty" had told him the truth, he was decidedly crestfallen. "Shorty" followed this up by maintaining that he should be carried for half fare.

A. L. Wilbur has returned to Buffalo after a long stay with the Kirwin co. He has announced that this is his last season of Summer opera. He reports that the Kirwin co. is playing to standing room only at Grand Rapids.

RENNOLD WOLF.

MINNEAPOLIS.

At the Metropolitan Theatre the Henderson Stock co. gave Our Boys July 24-27, opening to fair business. The production was a disappointment. The cast, with two or three exceptions, showed the need of rehearsals. Henry F. Adams as Perkyn Middlewick gave a well sustained characterization. Sarah Truax was an admirable Violet Melrose. Emilie Melville was happily cast as Mary Melrose, and Frankie Raymond contributed a clever bit of character work as Belinda. A Scrap of Paper 28-30.

Professor Gentry's famous dog and pony show opened a week's engagement 25, at the corner of Nicollet Avenue and Thirteenth Street, to the capacity of the tent. The show is one of the cleverest of its kind on the road, and invariably draws large houses in this city. The sensational feature of the performance was The Night Alarm.

F. C. CAMPBELL.

MILWAUKEE.

Lady Bountiful was produced at the Davidson 24 by the Salisbury Stock co. before a large and intensely pleased audience. Louise Marcelli made her first appearance with the co. as Camilla, and created a most pleasing impression. Her enactment of the role was skillful and intelligent, and showed her to be a thoughtful and conscientious actress. Miss Marcelli will doubtless win much popularity here. Eleanor Robson contributed a thoroughly delightful piece of work as Margaret, her personal charms and grace enabling her to look the part perfectly. She displayed a degree of emotional strength and intensity in her strong scenes that was remarkable. Benjamin Howard as Donald Heron appeared to excellent advantage, playing with the keenest accuracy and losing none of the opportunities offered by the part. Charles Harbury as John Veale added another exquisite interpretation to his list of successes. Maye Louise Algen scored a genuine hit as Amelia, the Cockney slavey, her appearance on the stage being the signal for outbursts of laughter and applause, which her clever comedy work deserved. James E. Nelson gave a very dignified and intelligent performance as Sir Richard. E. L. Duane was cast as Roderick Heron, and while he did some good work at times, on the whole his characterization was a misconception of a part which afforded many fine opportunities that Mr. Duane failed to realize. David Miles was exceedingly good as Wimple, the stable boy; Gus Weinberg did full justice to Sir Lucian; Pearl Evelynne was a sprightly and vivacious Beatrix, and the remaining roles were ably taken by Henriette Browne, Mrs. James H. Browne, and May Evelynne. The staging was admirable, and the costumes, with a few slight exceptions, appropriate. Next week, The New Magdalen.

The Royal Italian Grand Opera co. will appear here early during the approaching season. The repertoire will include, besides standard operas, La Boheme and Manon Lescaut. An English version of La Boheme will also be presented by the Imperial English Opera co.

Frank A. Dodge is in town. He states that he will not go in advance of 'Way Down South next season, as announced, but will continue in the same capacity with the William Owen co.

Pearl and May Evelynne will close with the Salisbury co. 30, and will leave for New York 31 to join the Humanity co. David Miles also closes 30, and will go to New York to complete his arrangements for the coming season.

Alf A. Boshell, advance for In Old Kentucky, is in town for a brief vacation. Mr. Boshell will continue with Manager Litt's forces.

James E. Nelson is engaged by Jacob Litt for next season.

C. L. N. NORRIE.

ST. PAUL.

Camille was admirably rendered by Nance O'Neil and the members of the McKee Rankin Stock co. at the Grand Opera House 21-23 to good midsummer houses. The play was well staged and handsomely mounted. The performance was much the best and most impressive of any given during the engagement, and was cordially received by the audience with intense attention. Miss O'Neil's Camille is a beautiful conception, a graceful, earnest and artistic portrayal. Her scene with Mons. Duval in the third act was very clever and effective. Miss O'Neil dressed the part in excellent good taste. McKee Rankin as Mons. Duval looked and acted the part with excellent finish. Edwin Holt was entirely successful as Armand. He did an exceptionally strong piece of acting in the scene with Camille when he reproaches her with her heartlessness, evoking most heartly applause. Herbert Carr's Gaston is a most happy and entertaining presentation. Lionel Barrymore sustained the part of Gustave commendably. Algernon Tassin carried the part of Count de Varville with good effect. Mrs. Horace McVicker made an excellent Madame Prudence. Charles Crosby as Pere Antoine, Edna Brothers as Nichette, Ricca Allen as Nanine, and Rose Swain as Olympe well sustained their roles. The co. presented Arabian Nights 24-27 to delighted audiences. The characters were happily cast, and the players kept the audience laughing throughout the performance. There will be a special matinee 28, when The Private Secretary will be presented. Leah the Forsaken 28-30.

The buildings throughout the city are finely decorated with flags and bunting, for Wednesday and Thursday will be gala days in St. Paul. There is an immense throng of visitors to attend the laying of the corner-stone of the New Capitol Building 27. Grand carnivals will be held each evening.

Nance O'Neil will play an engagement at the Columbia Theatre, San Francisco, Cal., opening Sept. 19, in an adaptation of Mosenthal's Deborah. This will be Miss O'Neil's first appearance as a star in San Francisco.

W. P. Davis, a well known scenic artist in Chicago, is in the city 22. Mr. Davis has painted a large amount of the scenery used in the theatres in the Northwest.

The Royal Italian Grand Opera co. will appear in St. Paul early during the coming season. The Imperial English Opera co. will also appear here.

Mr. and Mrs. William H. MacDonald, Samuel Steulley, and George Frothingham, of The Bostonians, are enjoying a few weeks' rest and outing at Bridgton, Me. Mr. MacDonald says it is one of the garden spots of the world.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

With the exception of vaudeville at Fairbank and Kissell's Garden, the Summer season has been exceptionally dull.

The Grand Opera House is undergoing extensive improvements preparatory to the introduction of a high-class stock co., which will open its season October 1. The improvements will include an entirely new entrance and foyer, as well as new dressing-rooms and other material changes in the rear of the house. Owing to lack of time, the contemplated remodeling of the interior will be deferred until the season of 1899-1900. The new entrance will be constructed of imported Italian marble, and promises to be one of the handsomest in the country. The stock co. will present a different bill each week, with scenery especially painted for each production.

English's Opera House will open the latter part of September, the Park will start the season with Richard and Pringle's Georgia Minstrels, and the Empire will fall in line in September.

The annual meet of the I. A. W. week of 8 promises to boom amusements temporarily. Among the attractions set for that week are a special performance of the Georgia Minstrels, the acts interspersed with vaudeville, at English's, an all night smoker at the Park, and A Night in Bohemia at the Deutche House, as well as innumerable races and open air entertainments. The smoker at the Park will consist of a vaudeville, athletic and minstrel performance. The fore part of the evening will be devoted to vaudeville, the Georgia Minstrels opening their performance at midnight.

Pawnee Bill's Wild West is billed for July 30, and the Ringling Show will give two performances early in August.

All in all, the outlook for the coming season is very favorable.

ALLEN E. WOODALL.

COLUMBUS.

Manager Bode expects to have two stock co.'s next season, one of which will be located permanently at the Grand. The other will play Indianapolis, Toledo, and Ohio towns, with occasional dates at the Southern Theatre here. Robert Evans will be the manager.

The Faust family of acrobats will be with Al. G. Field's Minstrels next season.

H. L. NICODEMUS.

OMAHA.

All the Comforts of Home was given by the Woodward Stock co. at the Creighton week of July 24. In this intense weather it is advisable to have a cheerful sounding name, as well as a play that will please those in attendance, as otherwise the counter-attractions of an easy chair on a breezy front porch will prove too great an inducement to the average theatregoer. This capable co., however, has no reason to be discouraged with the business they are doing, and unless the weather be intensely hot the house is always comfortably filled. In All the Comforts of Home, Frank Livingstone is seen as Egbert Pettibone, Hal Davis as Alfred Hastings, our friend Wilson Enos as Christopher Dabney, Will Davis as Theodore Bender, and Gertrude Berkely as the wife. Jennie Kennark, as usual, makes the very best of the part of the dancer from the Opera Comique. A Fair Rebel week of 31.

In my letter of 11 I inadvertently transposed the parts of two prominent members of the Woodward Stock co. In the play of The Celebrated Case, giving the leading part to Cora Ernest. It was taken by Miss Kennark, of course.

As Jennie Kennark's contract with the Lyceum Stock co., Baltimore, requires her appearance there after Sept. 1, Managers Burgess and Woodward have been considerably troubled in their minds to find a substitute who will not suffer by comparison with this brilliant young actress, and have finally succeeded in securing Bertha Creighton, who will join the co. in Sept. Virginia Vaughn will join the Woodward co. Aug. 1, having severed her connection with the Alcazar Stock co., of San Francisco. Fred Montague will also be with the Woodward co. for the rest of the Summer, coming here directly from the Hopkins Stock co., Chicago.

The Royal Italian Grand Opera co. will appear at the Boyd early in the Fall season.

J. R. RINGWALT.

PROVIDENCE.

The unpleasant weather of the past week has made business at the Shore Resorts rather light, but our good Managers Boyden, at Crescent Park, and Harrington, at Rocky Point, are in good spirits.

Mr. and Mrs. James K. Keane (Alice C. Keane) and James K. Keane, Jr., have been sojourning for the past six weeks at North Hatfield, Mass. They will leave for the South 1, stopping for a few weeks at Fayetteville, N. C., going thence to New Orleans, where they have been engaged for the stock co. for the coming season.

Among the noteworthy attractions to appear in Providence early the coming season are the Royal Italian Grand Opera co. and the Imperial English Opera co.

G. Raymond Ladd, of Boston, has been secured as musical director at the Providence Opera House, to succeed Felix R. Wendelschaefer, who will manage the house this season.

HOWARD C. RIPLEY.

DETROIT.

The first performance of the season will be given at Whitney's Opera House, July 29, by Richards, Pringle, Rusco and Holland's Minstrels.

The season at Whitney's Grand will open July 31 with Dorothy Lewis in Alone in Greater New York as the attraction. A number of up-to-date specialties have been annexed to this play, and if the thermometer will only be a little more temperate in its upward flights, big houses will probably be the rule.

It is probable that Detroit will have a German theatre during the Fall and Winter season. August Kunow, a well-known actor, is making arrangements with the manager of Arbeiter Hall for the holding of a series of Sunday evening theatrical performances there, to begin in September. It is promised that the performances will be of a high grade.

KIMBAL.

CLEVELAND.

The local theatres will soon open for the coming season. A new company will take charge of the Lyceum Theatre, in the person of Kelly Cookson, late manager of Heuck's Theatre, Cincinnati. Mr. Cookson was treasurer of the Lyceum two seasons ago and is well known here. George Raymond, who has managed the Lyceum Theatre for the past two seasons and has many friends in Cleveland, has been promoted to the management of Ward and Vokes, who will open their season Aug. 10.

The Euclid Avenue Opera House will open with Primrose and Dockstader's Minstrels Sept. 5.

The Cummings Stock co. will open the Cleveland Theatre for a season of several weeks 1.

The Royal Italian Opera co. will be among the early attractions to appear at the Euclid Avenue Opera House.

WILLIAM CRASTON.

KANSAS CITY.

The Kushen Kapelle is drawing large crowds afternoons and evenings at Fairmount Park, and has been re-engaged for its third week July 31-6.

Among the attractions booked for Kansas City during the coming season are the Royal Italian

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Grand Opera co. in La Boheme and Nanon, also the Imperial English Opera co. in an English production of La Boheme.

Edmund Zennias, of this city, will start out as a magician and musician 1. His work is very clever and his musical novelties are most pleasing. He is well equipped with effects and stage properties, and will undoubtedly prove a popular addition to the various performers of this style now before the public. FRANK B. WILCOX.

CORRESPONDENCE

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Carl Martens Opera co. in The Privateer closed their engagement on July 21, on which occasion Manager Wyatt received a benefit. The house was crowded by his many friends. The curtain will remain down during the dog days.==BURBANK THEATRE (John C. Fisher, manager): The Gay Parisians by the regular co. and L. R. Stockwell proved an excellent drawing card 18-21. An elaborate production of U. T. C. 25.==ITEM: The Carl Martens Opera co., which has just closed a six weeks' season at the Los Angeles, is playing a brief engagement on the Southern circuit before closing for the summer months.

OAKLAND.—DEWEY OPERA HOUSE (Harry Jackson, manager): Jackson Stock co. presented Over the Sea July 23 to the capacity. Excellent co. and general satisfaction. Harry and Kate Jackson in the leads proved themselves finished artists. Same co. 25-30.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, manager): Professor William Windsor July 25-30.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): The Prodigal Father July 26. Chas. Harrison co. 4-6.

CONNECTICUT.

HARTFORD.—ITEMS: Theatrical items are scarce these days, both theatres being closed. They will open the last of this month, and a first-class list of attractions are promised. Among the new cos. that will appear here in the early Fall are the Royal Italian Opera co. and the Imperial English Opera co, both of which are under the management of the Imperial Amusement Co., and a fine production is promised for both.—Manager Parsons directed the Pain Fireworks spectacle, The Fall of Manila, at the baseball grounds July 15 and realized a goodly financial return, over 4000 registering at the turnstiles. Manager West, of West's Minstrels, writes that he will rehearse and open his co. here.—Byron Ongley, who so successfully produced and staged Shenandoah here last winter, is to open a dramatic school in connection with Parsons' Theatre.—Colonel Graves, manager of the Hartford Opera House, has the sincere sympathy of his many friends at the recent and sudden death of his youngest daughter, a very bright and popular young woman.—Fred E. Dayton, press agent of Parson's Theatre, is spending a five-weeks' vacation with relatives in England.—Frank R. Bill, a former local church singer, and for several seasons with The Bostonians, is in town. He will join The Bostonians for the coming season.—The third-rail electric system between New Britain and this city has been extended 12 miles, thereby connecting several more large towns in rapid transit with Hartford, with half-hourly trains until midnight, which cannot fail to benefit the patronage at the theatres here.—Musical Dale, after a brief sojourn at his home here, returned to England the past week to fulfill engagements in London and the principal cities of the Continent. At the close of his tour he will sail for South Africa, to play a return engagement.—Bruce Edwards will again act as press representative for Julia Marlowe next season.

A. DUMONT.

NEW HAVEN.—ITEMS: The Gorman Specialty co. at Savin Rock were so satisfactory that they remained for the week of July 25-30, giving two creditable performances daily. Crowds were present, and with the additional feature of a band concert, the Winchester Avenue R.R. made money. At the Light House the new theatre has proved a winner and the attractions have all been first class. The menagerie is a strong drawing card. Mr. Taylor deserves the success that is attending his efforts.—The Hyperion is being transformed, and when it throws open its doors in late August with the Brothers Byrne it will vie with any theatre in New England.—At the Grand, where vandeville is to reign supreme, all is in confusion and the decorators are busy people these warm days. Dr. Breed intends to put on only the best talent in the vandeville ranks and he deserves to succeed. The opening of this house will also take place in late August.—Bertha Blanchard, of Richard Mansfield's co., is still at "The Anchorage," Morris Cave. Miss Blanchard, a clever San Francisco girl, has been with Mr. Mansfield two years and she has again signed for another year.—George Peterson, treasurer of the Hyperion, is yachting with a party of friends.—Mr. and Mrs. G. B. Bunnell are entertaining a large house party at their house, Southport.—One of the features of the Vernon-Reynolds dramatic entertainment was the graceful dancing of Signora De Mexia, a pretty Mexican girl, who will adopt the stage as a profession.

JANE MARLIN.

BRIDGEPORT.—ITEMS: By foreclosure limitation the title to the Hawes property, on which the Park City Theatre stands, passed into the name of the Travelers' Insurance co. of Hartford July 12. As the co. wants to sell and Frank Miller, of this city, has now pending a suit to compel delivery of deed to him, it seems probable that a compromise will be effected to that end, which would mean the continuance of Walter L. Rowland's successful management and the many good attractions for next season already booked.—After a brief vacation around the asthetic (or hypnotic—which is it?) Hub, Manager Smith has returned to this city and is now engaged in superintending the completion of the alterations in Smith's Theatre, which promise to make that deservedly popular house more successful than ever. Manager Smith has succumbed to the alluring cycle, and with Mrs. Smith daily takes spins through the parks.—Harry Hoare, well known as a slide trombonist of exceptional ability, is playing this Summer with Reynolds' Orchestra at Pleasure Beach.—Manager Walter L. Rowland and Treasurer Selah H. Rowland, of the Park City Theatre, have taken several brief cycling tours since June 1, and the former is now away for several weeks' outing.—Smith's Theatre will open Aug. 16 with The Electrician for five days.

W. P. HOPKINS.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Charles White Whittlesey, assisted by Gladys Wallis and members of the Lewis Morrison co., gave scenes from Romeo and Juliet to a large audience July 22; performance excellent.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): War-graph July 29, 30.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): 26 Perkins 13.

ILLINOIS

ROCKFORD.—ITEMS: Maurice D. Field, assistant manager and treasurer of the opera house for the past 16 years, has resigned his position and will soon leave for Winona, Minn., to assume the management of the opera house in that city. Mr. Field is well posted in theatrical matters and his many friends wish him success in his new position.—The season will open here Aug. 15 with the Gilbert Opera co.—Tom Parr, who has been ill at the city hospital for the past six months, left for England 19 to make his first visit home in 16 years.

INDIANA.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Manager Willard is in Chicago in the interest of his house. Alone in Greater New York Sept. 10. Kate Putram 24.==ITEMS: Oscar Eagle spent July 23 here with friends.—Lawrence Griffith is here visiting friends. He has just completed a tour of the State on his bicycle.—Esther Lyons has returned home and will rest until the opening of the season.—For Liberty and Love will open the season 14, under the management of J. H. Fitzpatrick.—Manager A. C. Arthur, of the Avenue Theatre, Louisville, is to be succeeded next season by Charles Shaw, formerly of Cincinnati. Mr. Arthur has a large circle of friends here, who will hear of the change with regret. He has been offered the managmnt of another theatre, but as yet has not accepted.

W. L. GROVE.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Richards and Pringle's and Rusco and Holland's Minstrels July 26. They were good. Too warm for large houses.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co., J. H. Brown, manager): House will open Sept. 9.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Graham Earle co. 22-27. A Boy Wanted 30. Human Hearts Sept 7.

IOWA.

GRINNELL.—Mahara's Colored Minstrels, under canvas, July 23; tent filled; performance below standard.

KANSAS.

TOPEKA.—GARFIELD PARK: John Marshall's Military Band, aided by special features, continues to attract vast crowds.==ITEM: It is rumored that James L. King, the present receiver of the Grand Opera House, will manage that theatre next season. Other rumors during the past year have conveyed the impression that it would be a question as to whether Manager Crawford, who has been managing the Grand for some time past, during part of which time he practically closed his other theatre, would continue his administration of both properties or not. I have seduloously refrained from making any mention of these rumors in THE MIRROR, hoping that matters would be shortly adjusted and deeming any premature reports on the subject as unnecessary and likely possibly to work some annoyance to one or more parties. I still hope that an amicable arrangement will be made by which both houses will remain under one manager, believing that such course will be productive of the greatest revenue for all and obviate the almost certain loss to the visiting attractions in case an effort is made to run the two houses in open rivalry, as I cannot, with the most sanguine eye, see sufficient prosperity ahead to promise a properly paying patronage for two houses as rivals in this town.

THOMAS R. HYATT.

MAINE.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Spears' Comedy co. week of July 18-23 to good business and well pleased audiences. Plays presented: A Royal Slave, Only a Jay, A Noble Revenge, Silver Jack, Faust, and, for the first time on any stage, Clarence Bennett's play, Uncle Sam in Cuba, which was enthusiastically received. Season will open 24 with The Nancy Hanks.==ITEM: Mason and Titus, now summering here, will sail from New York for a six months' tour of Europe 11.

CAPE ELIZABETH.—MCCULLUM THEATRE (Bartley McCullum, manager): Camille July 25-30 to large attendance. Lisle Leigh deserves special mention. ==ITEMS: The Columbia Vaudeville co. is the attraction at Riverton Park 25-30.—Max Rosenfield, of New York, who has been spending his vacation here, returned home 20.—Miss May, sister of Myrtle May, left Peak's Island 21 for her home in Chicago.

PEAK'S ISLAND.—GEM THEATRE (Byron Douglas, manager): The double bill My Husband's Model and Nita's First July 25-30 to big business.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE: Andrews Opera co presented The Mikado, Pinafore, and Cavalleria Rusticana in their usual effective manner July 21-27 to excellent attendance. The co. is proving a splendid drawing card. There have been some changes in the cast lately, notably: Carrie Godfrey, who succeeds Nellie Andrews as contralto; Clement Gority is a new tenor and Fred Arundel replaces Charles D. Hazelrigg as musical director. Julia Gifford, the new soprano, is receiving much praise. ==ITEMS: The Boston Comedy co. is amusing at Glen Forest 25-30.—Weymouth's Olympia co., consisting of John Webber, Millard and Mantell, the Elsworths, Bryant and Norman, and Patsey Bolliver, is entertaining at Willowdale 25-30.—Dionnes' Specialty co. is endeavoring to attract at the Nickelodeon.—I understand that Will West has signed with Mathews and Bulger.—Manager Boody has finished remodeling Music Hall's business offices, with the result that three cozy rooms now await next season's work. The offices consist of an excellently equipped agent's room, a box-office and a comfortably furnished room for the house manager. The rooms, which are most conveniently connected, are tastefully decorated, carpeted and hung with pictures. Two entrances open to the lobby, which, with the main entrance, has been considerably altered and finished in white and gold. Manager Boody has exercised admirable judgment in his improvements. At present Mr. Boody is taking a well earned, though time limited, vacation Nova Scotiaward.

ORMSBY A. COURT.

LYNN.—THEATRE (Dodge and Harrison, managers): House has been in the hands of the carpenters, painters and steamfitters since the season closed, and has had a thorough renovation. The painting, frescoing, carpets, portières and boxes are new, while behind the stage many improvements have been made. The heating plant is of the latest system; the dressing rooms have been rebuilt and new scenery and drops have been added. Manager Dodge has spared neither time nor money to give the theatregoers of this city one of the coziest playhouses in the State. Season will open the last of the month. The management has booked only the best road attractions.

SPRINGFIELD.—NELSON THEATRE (P. F. Shea and Co., managers): The Knickerbocker Opera co opened a two weeks' engagement July 25, presenting Erminie. The Bohemian Girl, and a double bill, The Lovely Galatea and Cavalleria Rusticana. The co. is an excellent one, headed by Hattie Belle Ladd and C. C Ferguson, who made emphatic successes; Marie du Bedat, James Donnelly and Frank Riedale, who are able adjutants. They played to increasing business through the week. Clara Saxton, a local choir singer, took the part of Arline at two performances of The Bohemian Girl and made a hit.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): Dark.==WILSON OPERA HOUSE (W. P. Meade, manager): Dark.==ITEM: The managers of both houses are booking a number of attractions for the coming season. Manager Meade expects to have the repairs at the Wilson completed in time to open in the latter part of the month. The Columbia will open about the same time.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (O. Stair, manager): The second week of the Wilbur-Kirwin Opera co., which commenced July 25, begun auspiciously. The Merry War was the bill, and the pretty music and excellent comedy was well looked after by Susie Kirwin, J. C Harvey and associates. The Queen's Lace Handkerchief, Twin Sisters, Fra Diavolo, and Said Pasha will follow.==ITEM: The Grand is being refurnished preparatory to opening about the middle of August.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R Smith, manager): Mr. and Mrs. Eugene E. Davis Concert co. pleased a good house July 25. The opera house has undergone many improvements this Summer. The stage has been enlarged and ten complete dressing rooms added.

OWASSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Dark.==CALEDONIA PARK CASINO (T. D. H. Ralph, manager): Simon Comedy co. July 29 in Oliver Twist.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Richards and Pringle, Rusco and Holland's Minstrels July 30.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Richards and Pringle's Minstrels 2.

MINNESOTA.

MANKATO.—THEATRE (Jack Hoeffler, manager): Oliver Scott's Minstrels 17. The Heart of Chicago 20. Finnegan's Ball 25. Under the Dome 27.==ITEM: Manager Hoeffler will personally direct the Eastern tour of the Gilmeys next season, opening

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at Chicago 15. Charles Hoeffler will assume charge of the Hoeffler circuit.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. B. Herrick, manager): Oliver Scott's Colored Minstrels 16 Murray and Mack 26.

DULUTH.—ITEM: McPhee's co., under canvas, continues to do good business.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): House is now undergoing complete repairs and will be fitted with electric lights House will open for the season Sept. 26, with Cleveland and Wilson's Minstrels.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): The management has just completed arrangements for a series of musical entertainments and lectures in addition to their regular booking for coming season. Four hundred season tickets have been sold and Hartman and Markward have secured a number of fine attractions for this series ==PERTLE SPRINGS CASINO (J. H Christopher, manager): The stock co continues to fair business Mr and Mrs. Charles Berger (Florence Reed), sketch team, joined co 17. McFlinn's New London Show exhibited here 15, 16 to deservedly poor business.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Frank E. Long Dramatic co. opened house July 25 for week to good business, presenting Old Money Bags.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hatton, manager): Frank E. Long Opera co. Aug. 1-6.

NEW JERSEY.

ELIZABETH.—ITEMS: The staff of the Star Theatre for the season of 1898-99 will consist of Colonel W. M. Morton, lessee and manager; Treasurer Robert Hedley, Assistant Treasurer Frank Zimmerman, Lithographer Albert Cotey, Stage-Manager Frank Howland, Assistant Stage-Manager James Sutherland, Property Man Louis Weislogel, Musical Director Anton Glockner, Electrician Richard E. Rubin, Doorkeeper William Horn, and Advertising Manager Frank Zimmerman —William A. Howatt, stage-manager and leading man of Corse Payton's co. No. 1, arrived here 18. The rest of the co. arrived 25 and commenced rehearsals, which will be continued up to the opening of the Star, which will take place 11-13. The No 2 co. is rehearsing at Glens Falls, N. Y., and will open its season there 1. Each co. has a number of new people, and the repertoire, which is practically new, includes The Charity Ball and Jim the Penman.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): This new structure, built to replace the structure that was destroyed by fire Feb. 7 last, was formally opened July 25 with John Fay Palmer's production of Arbaces, the Egyptian of Pompeii, and a select vaudeville bill, headed by Madame Tavary. The opening of the Academy was made a city occasion the municipal council adjourning an important meeting to attend in a body. Mr. Fralinger has departed from the traditional sea resort style of architecture and has erected a splendidly appointed brick and iron opera house. There are seating accommodations for over 1400 people. The stage is spacious enough for the largest touring productions. The policy of the management is to play drama and vaudeville and opera and vaudeville during the Summer. A number of dates have already been taken by the best cos. Mr. Fralinger has associated with him as manager for the Summer season Philip F. Nash, for nine years manager of Keith's Theatre, Philadelphia.

TRENTON.—TAYLER OPERA HOUSE (A. H Simonds, manager): During the summer this establishment has been given a thorough overhauling. Among the improvements is a new stage floor and a large stock of new scenery by George Heineman. The season will open 8 with Haverly's Minstrels, followed by the Corse Payton co 15 for two weeks ==ITEM: It is more than probable that the Bijou and the People's will remain closed next season, the new war tax being too great for such small houses.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Sullivan's Troubadours July 25 30. Excellent business; highly satisfactory.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (F. F. Proctor, manager and proprietor; J. Austin Fynes, general manager): According to the programme the Waite Opera co. entered its sixth and final week of the engagement July 25, when Marie Laurens sang Zerlina in Fra Diavolo at the matinees and Rosamond in the Two Vagabonds in the evening. The attendance at both performances was very large and souvenirs were distributed. Master Charles Girvin, who has a strong soprano voice, sang between the acts and received much applause. At the matinee 28 The Chimes of Normandy was the bill, in which Claude Amsden as Gaspard gave a performance that is difficult to surpass. He was especially strong in the château scene. It is easily one of his best characters. Louise Moore and Marion Langdon appeared to good advantage.==ITEM: The entire front of the Empire Theatre is to be used as a lobby and main exit. The dividing wall will be retained so as to prevent crowding. There will be two staircases in the gallery and stairs will lead from the balcony to the lower floors.—Manager C. H. Smith, who at present has charge of J. W. Gorman's out of door attractions, in Pittsburg, writes that the weekly attendance ranges from 40,000 to 50,000. He says the New Albany Theatre will be reopened 1 with Sam Pitman's Dramatic co.

ROCHESTER.—LYCEUM THEATRE (A. E Wolff, manager): Sweet Lavender was presented before fine houses 25-30, and the stock co. was warmly applauded for its good work ==COOK OPERA HOUSE (J. H. Moore, manager): Large audiences greeted the Stuart Stock co 23-30 in The Two Orphans. This play has been presented here many times, but never before in so artistic a manner as by the Stuart co ==ITEM: W. B. McCallum, representing J. H. Moore, has tendered the Cook Opera House and attaches and the Stuart Stock co. has volunteered their services for a benefit for the Soldiers' Relief Fund 8.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): The Kennedy Players opened July 25 and have been drawing large audiences. Nellie Kennedy in the leading roles made a good impression, while John Kennedy has always been a prime favorite here ==ITEM: Fred S. Cunningham has been reappointed manager. The regular season will open with Arthur Deming's Minstrels 22.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Cleveland and Wilson's Minstrels 2 ==ITEM: A A Fenyvessy will retire from the management of the Bijou Theatre and the house hereafter will be under the direction of P. M Cooley, who has been connected with Mr. Fenyvessy for the past four seasons. The theatre will open 15 with Hartig and Seaman's Bowery Burlesquers.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Deming's Minstrels Aug. 1, 2 ==TOWN HALL (F. H Hatham, manager): The improvements are complete. The prospects are good for a big season, to be opened by the W. H. West Minstrels 18.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Corse Payton Stock co. 1-7.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Cleveland and Wilson's Minstrels will open their season here 1.

PORT EDWARD.—BRADLEY OPERA HOUSE (M H. Bradley, manager): Arthur Deming's Minstrels 3.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Pitman Comedy co. 25-30.

NORTH CAROLINA.

RALEIGH.—ITEM: Manager Rivers, of the Metropolitan Opera House, has returned from New York, where he has been booking for next season.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Neill Stock co. Aug. 8-10. Gorton's Minstrels 25. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Neill Stock co. 29-Sept. 3.

OHIO.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): The house is assuming a different appearance. The ceiling has been raised many feet; a dome is being put in as well as a horseshoe gallery. Manager Miller expects to get the new scenery in August After that new dressing-rooms will be built, making the house almost entirely new. The season is expected to open with The Tornado Sept. 3.

DEFIANCE.—CITIZENS' OPERA HOUSE (E. S. Bronson, manager): The house, which was stripped of all its furniture last spring, will be all remodeled and refurnished with new and up-to-date furniture. Manager Bronson will open about the last of September.

CHILLICOTHE.—MASONIC OPERA HOUSE E. S. Robinson, manager): Season will open 8 with Jessie Mae Hall. Manager Robinson has many good attractions booked for the season.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Al. G Field's Minstrels 6 ==HOVER PARK AUDITORIUM: Fabio Romani, with Walter Lawrence in the lead, to fair business July 25

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (Lancaster Traction co., managers): The Palmer Opera co. presented Fra Diavolo, one of the best productions of their very successful season, to very large and delighted audiences July 25-30 The leading parts were sustained ably by Walter Lawrence, Herbert Salinger, Harry Hanlon, Fred Palmer, Fred. Davidson, Jack Martin, Edna Thornton, Helena Salinger and Ella Vincent. The work of the chorus also deserves mention. The sextette from Donizetti's Lucia was rendered in fine style for the finale of the second act. The Mikado 1-6 ==FULTON OPERA HOUSE (Yecker and Gleim, managers): House has been thoroughly renovated and the bookings are exceptionally good. Cleveland's Minstrels 6.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Preliminary season will open 4 with Cleveland and Wilson's Minstrels. Regular season will open 27 with A Day and a Night.==GRAND OPERA HOUSE (M. H Burgunder, manager): Will open its season on Sept 1 with The Girl I Left Behind Me ==ITEM: John J. Quinn, the scenic artist, has been busy the past month touching the scenery of the Grand Opera House. When the work is completed the house will have a scenic equipment equal to that of any popular-priced theatre in the State.

WILLIAMSPORT.—VALLAMONT PARK: Kane Opera co July 25-30 to large business; excellent co. ==LYCOMING OPERA HOUSE (George Bubb, manager): Cleveland and Wilson's Minstrels 5.==ITEM: George Bubb, heretofore Mr. Reis' local manager here, has leased the opera house and will have sole charge.

NEW CASTLE.—ITEM: The receiver's sale of the Allen Opera House occurred July 20 Jacob F. Geukinger, the highest bidder, secured the house for $35 100 There were but two bidders, Mr. Geukinger and Herman F. Siegle, both of this city. I understand that Mr. Geukinger will put some much-needed repairs on the house.

READING.—CARSONIA PARK PAVILION (managed by the United Traction co.): The Park Opera co. gave a good performance of The Chimes of Normandy to fair audiences July 25-27.==ITEM: Harry Davis, leading tenor, last season with the Columbia Opera co., now with the Park Opera co., will go with the Gran Opera co. next season.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Barlow Bothrers' Minstrels gave a very creditable performance to large audience July 27. The regular season at this theatre will open Sept. 1 with Miss Belle Archer in A Contented Woman

BERWICK.—ITEM: Roland Reed paid a flying visit to this place July 25, remaining over night as the guest of THE MIRROR correspondent. He was accompanied by Captain A. H. Rush, father of Isadore Rush.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Side Tracked 8.==ITEM: Mr. Griggs has assumed sole management, Mr. Husted retiring. The house has been thoroughly renovated and some needed improvements have been made.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): Cleveland and Wilson's Minstrels will open the house for this season 3

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S M. Bear, manager): Gilbert Opera co. closed a three weeks' engagement July 24. Rose Sartelle sang her way into high favor.

WATERTOWN.—ITEM: F. B. Wilson, of Drake and Wilson, press agent of Robinson's Circus, is completing arrangements for the Fall and Winter tour of his repertoire co.

TEXAS.

TYLER.—ITEMS: The Grand Opera House has been leased by Hicks and Lindsey, who will comply with former Manager Sharp's contracts — Palestine is arranging to erect a handsome opera house.

UTAH.

SALT LAKE CITY.—No theatricals of any sort July 18-23. The Battle of Manila, a pyrotechnic display, has drawn immense crowds to Saltair the past week.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Berkley students July 21 to fair house.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Bittner Theatre co. closed engagement July 23, having played to crowded houses.

WISCONSIN.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): May Smith Robbins in Little Trixie 19 to a good house; performance fair. National Stock co 21-23 in Uncle Josh, Our Boys, and Little Mr. Jones to small houses; poor performances. Pearson Stock co. 25-30. Oliver Scott's Minstrels Aug. 5.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager: Oliver Scott's Colored Minstrels July 20; crowded house; good satisfaction ==ITEM: Manager George H. Nicolai, of Detroit, is visiting relatives in this city for a few days.

SHEBOYGAN.—OPERA HOUSE (J. M. Kobler, manager): Stoddard Lecture co. July 25, 26 gave two very interesting and highly pleasing entertainments

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Ferris Comedians July 18 21 to good houses; co. first-class. Little Trixie 25 to fair audience; performance satisfactory.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Ferris Comedians to S. R O. 24, 25. Grace Hayward and Pause La Petrie made hits. Little Trixie 31.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Hoeffler Stock co. July 18-23 to S. R. O. at every performance.

CANADA.

MONTREAL.—ITEMS: The Academy of Music will open 29 with De Wolf Hopper in his new opera. The management promise a number of fine bookings through the season —Herbert Spencer, who so ably conducted the Royal Orchestra last season, has been re-engaged by Manager Sparrow for next season.—The new theatre at the corner of Guy and St. Catherine streets is advancing rapidly toward completion. A few years ago the situation would have been rather too far west, but the trend of business is in that direction and the excellent electric car service makes it easily accessible from all parts of the city.—Manager W. E Phillips of the Français returned to town a few days ago from New York, where he has been making arrangements for the coming season. He has secured a number of good plays and some excellent vaudeville attractions. Mr. and Mrs. Drew Morton (Dora Norman) have been re-engaged. Mr. Morton has been quite ill in Toronto, but is now convalescent. Mr Phillips and he will go to New York at the end of the month to complete arrangements.

WINNIPEG.—THEATRE (C. P. Walker, manager): The Neill Stock co. has nightly delighted large audiences with their excellent plays. July 18-23 were presented Sweet Lavender, Jim the Penman, The Banker's Daughter, and Captain Swift. Joseph B. Everham and Grayce Scott carried off the honors in Sweet Lavender. Edyth Chapman, Herschell Mayall and James Neill had the best of it in Jim the Penman. Miss Chapman, Miss Dolores, Little Adelaide, Mr. Neill, Charles Wyngate, and Mr. Shackleford in The Banker's Daughter; Mr Neill, Miss Chapman, Mr. Bloominquist, and Mr. Mayall in Captain Swift. Robert Morris is excelling himself in the various plays. He is a versatile actor and his stage management is *par excellence*. The co. will present Diplomacy, The Amazons, The Social Highwayman, and Aristocracy 25-30 ==GRAND OPERA HOUSE (W. H. Seach, manager): The Empire Comedy co. closed their season of six weeks July 23 to fair audiences The plays presented the last week were Married in Haste, A Quiet Family, Mabel Heath, and A Fireman's Ward

LONDON.—ITEMS: Manager Roote, of the Grand, has returned from New York and reports having booked some first-class attractions —W. D. Emerson, the actor who shot the manager of the Wesley Stock co here last April, is still in jail, as his trial has been postponed until September. Efforts have been made to secure bail, but the amount has been placed so high as to make it almost impossible. However, the necessary boodsmen have been secured, and it is likely that Emerson will be released in a few days.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Jaxon Opera co. in Maritana, Lucia di Lammermoor, Cavalleria Rusticana, Faust, The Daughter of the Regiment, and Carmen July 19-23 to good business; splendid performances. Co. gave an admirably rendered sacred concert to a large audience 24. Margaret Anglin co. opened for a week 25 in Christopher, Jr., to a large and critical audience; excellent performance. Great interest was taken in the star, as this city was her former home.

TORONTO.—ROOF-GARDEN: The Arabian Nights was presented by the Willis Stock co. to crowded audiences July 28-30. The play is well staged and presented in a creditable manner, and the specialties are excellent. A feature of the Garden 1-6 will be a grand minstrel festival.==ITEM: Ida Rawley will leave Aug. 8 for New York.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager: Margaret Anglin, supported by an excellent co., presented Christopher, Jr., The Mysterious Mr. Bugle, and As You Like It to big business.==MUSIC HALL (William Law and Co., managers): Professor Lawrence in hypnotism 18-20 gave satisfaction to big houses.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Shaw Stock co. 10-16 in The Last Stroke, The Westerner, In Mizzoura, A Message by Wire, A Kentucky Girl, Rip Van Winkle, and From Sire to Son. Last Hamilton concert 25.

IN OTHER CITIES.

(Received too late for classification.)

BROOKLYN.

SATURDAY, July 30.

Last Monday night marked the twenty-first anniversary of the founding of Manhattan Beach as a Summer resort and was also notable for a big revival of The Beggar Student by De Wolf Hopper and his co. Manhattan for many years was painfully exclusive, but the advent of cheap railway accommodation and the introduction of excellent amusement entertainments speedily lifted it to the highest pinnacle of popularity, though it still retained its hold on the better class of salt-air seekers The celebration of the anniversary was principally contributed by Victor Herbert and his band, who played selections form the works of the conductors who have wielded the bâton here. The numbers included compositions by Graffula, Gilmore, Sousa, and Herbert and brought forth rounds and rounds of applause and unbounded enthusiasm. The programmes throughout the week have been of the highest order.

By far the best opera that has yet been presented at this place is Millioecker's melodious work, The Beggar Student, which scored a veritable triumph the opening night. This opera sets off the all-around excellence of the De Wolf Hopper organization more clearly than anything else they have attempted In the role of General Ollendorf, De Wolf Hopper proved himself equally at home in this character as in his more favorite role of Wang. He made more out of the part than any of his predecessors ever did. His rendition of "On Her Shoulder a Kiss" was loudly encored and had to be repeated many times Mark Smith contributed the best of support in the title-role, a character with which he was identified many years ago, duplicating his former successes. Nella Bergen's magnificent voice and excellent presence stood her in good stead, making her a queenly and impressive Laura, eldest daughter of Countess Palmatica, which part was in the trusty hands of Alice Hosmer, who gave, as usual, a finished and thoroughly artistic performance. A remarkably pleasing portrayal was offered by Alice Judson as the impetuous Bronislava. Her manner is so thoroughly simple and unaffected, just fitting the lines of the character, that she scored immediately. Edmund Stanley as Janitska; Alfred Klein as the jailer, Enterick, and Beatrice Darlington as Lieutenant Poppenberg gave satisfaction in their respective roles. The production was mounted in excellent style and the costumes were very gorgeous and in good taste The Highwayman, with most of the New York cast, will follow August 8.—The landing of General Miles at Porto Rico has been a special feature at Pain's pyrotechnic display, where the Fall of Manila is still a big drawing card. The high diving and acrobatics are also noteworthy features here.

To-night winds up the engagement of The Cash Girl at the Casino, Bergen Beach. It has answered it purpose well, for during the time of it existence it has proved an attractive and a pleasing card. The Cash Girl's place is to be filled by Young Miss Cuba, of whom the patrons of the Casino are expecting much. Miss Cuba will make her debut next Monday night. A number of new faces among the principals will be found in this production. Hope Booth was an additional attraction offered here this week. Miss Booth introduced a new specialty in the concert had scene of The Cash Girl, which scored but an indifferent success. The olio on the pier included Thompson and Green in a musical act which went big; the Clayton Sisters a singing and dancing team, who also scored; Sheridan and Forrest, Harry Marion, Mabel Stanley, Winifred Stewart, Hughes and Hughes, and Jane Daly. Olga Orloff and Hilda Hawthorne continue as the soloists at the Palm Garden, where Signor Rosati's band is giving two concerts daily. The aquatic carnival, where the Battle of Manila is the principal feature, is drawing good audiences The various other sources of entertainment are liberally patronized —Last night seventy five officers and men who participated in the downfall of Santiago and are now convalescing at the Long Island College Hospital were the guests of the management of the Beach co

The Menzeli-Bartlett Troupe continue as the headliners at the Brighton Beach Theatre. Henry Halpern in selections on the violin, Charles H. De Lackner in songs, and Violet Handy help to fill out an interesting bill.

The attendance continues big at the Avoca Villa, where Laurent Howard's selection of talent is giving general satisfaction. This week a capital bill, including Grant and Grant, Bessie Milton, Kine and Gotthold, and Snyder and Buckley, was offered. A big benefit was given to Mac Levy Thursday, 28, at which there were many volunteers.

At the Casino, Ulmer Park, the entertainment has been up to the standard. Mme. De Rodriguez in her national dances is the feature. Her act concludes with a tableau, The Freedom of Cuba, that evokes the greatest enthusiasm.

Satisfactory vaudeville has been offered the patrons of Graham's Music Hall. Canarsie, this week. Inman's and Henderson's at Coney Island presented bills giving the best of satisfaction.

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A CHANGE FOR FREDERIC SOLOMON.

Frederic Solomon, the comic opera comedian, is a thorough musician, and was successful in this line long before he donned the jester's robe and cap. "Fritzey" Solomon, as he is called by his familiars, was graduated from the Military School of Music, Chatham, Kent, and was bandmaster of the Volunteer Cadets, Chatham, and directed at the Opera Comique in London during Lotta's season there. He was afterward musical conductor for the English tour of Florence St. John's Nell Gwynne company, under direction of Henry Jackson, of Drury Lane Theatre, and the Pauline Hall Opera company in America.

Mr. Solomon comes of a family of musicians. His father was one of the tutors of the Royal Academy, London, and his brother Edward gained note with his comic operas, especially with Billee Taylor and The Red Hussar. Fred has been a composer himself, can play almost any instrument, and is also an adept arranger. Heuvé complimented Mr. Solomon on his abridged arrangement of that composer's opera, Nitouche.

Mr. Solomon's ability is not limited to these matters. He has stage directed operatic productions, and is also able to translate from the French. He has had several offers to originate and play leading parts the coming season, but as he has connected himself with the Witmark Music Library he intends to settle in New York and give local matters his personal attention. It is his desire to give up the stage for the director's chair. It was announced last Friday that John Philip Sousa had recommended Mr. Solomon for enlistment as bandmaster on Commodore Schley's flagship, the *Brooklyn*, and it is possible that he may achieve that position.

BURR McINTOSH RETURNS FROM CUBA.

Burr McIntosh, who went to the seat of war in Cuba as a war correspondent and to fit himself for the new play, A War Correspondent, in which he is to be starred by Harry Doel Parker, returned last Friday from Santiago by the transport *Leona*. Mr. McIntosh was one of the victims of the fever that has stricken so many of our soldiers, and has not yet recovered. He was so weak as to be unable to stand, and was a different person from the hearty, healthy man who sailed from Tampa on June 14. In the thirty days of his stay in Cuba Mr. McIntosh's weight dropped from 259 to 201 pounds.

Mr. McIntosh landed at Baiquiri on June 21, and the next day accompanied General Bates to the battle of Siboney. He continued with the army on its march to San Juan, and witnessed the storming on July 1 of that place. By this time the climate and hardships had begun to tell upon him, and he was in a very weak condition. He bravely dragged himself forward to the scene of action, however. Some of the soldiers, seeing that the fever had fastened itself upon him, took him to a creek and dashed him with water, which allayed somewhat the terrible burning. The next day Mr. McIntosh rode though the awful heat to the hospital camp. The ride, he says, was too terible for words. The wagon broke down, and he was compelled to walk much of the distance. He remained at the camp for some days, and was then sent to Siboney, where he was a patient for one week.

That week, Mr. McIntosh says, he will never forget. When he entered the hospital it contained but thirty patients, but when he left there were more than six hundred. And all these were suffering terribly for want of the proper food and necessities, ice being the article the lack of which caused the greatest distress. As soon as he was able to leave the hospital Mr. McIntosh sailed on the transport *Aransas* to Santiago. He was unable to proceed further, and was taken by Dr. Parker into his own tent and given the best possible care, which, he thinks, saved his life. As soon as his case would permit he sailed for New York on the *Leona*. He is now in seclusion in this city, and is improving steadily.

MIRROR CALLERS.

Among those who called last week at THE MIRROR office were: Maud Ream Stover, Anita Hendrie, Emma Italia, Bessie Challenger, Carrie Lee Stoyle, Etta Reed, Maud B. Hayes, Estelle Sprague, Ray Mignon, Rachel Deane, Virginia Knight Logan, Jeanette Ivel, Marion Ivel, Minnie Smith, Eleanor France, Gussie Gardner, Lillian Harris, Helene Addis, Grace Hayer, Helene Holland, Ida Leavick, Florence Modena, Florence Wilburham, Eleanor Falk, Marie Minturn, Edna Coddington, Josie Hart, Aida Rivers, Jean Delmar, Louise Brooks, Alice Johnson, Rebecca Glaser, Mrs. Annie Yeamans, Maud Courtney, Julia Ralph, Zora Hollingworth, Laura Burt, H. G. Bradford, Helen Corlette, Miss Robbiere, Lillian Harper, Edith Ward, Mrs. George T. Meech, Eva L. Leslie, Mrs. J. A. Reed, Mae Burt, Anna Boyd, Mrs. Joseph Le Brandt, Carrie L. Wollfert, Zenaide Williams, Florence Norwood, Elizabeth Hunt, Kathryn White, Solaret, Albert Parry, Will West, George H. Robinson, Ed C. De Hority, C. N. Lum, Alexander Thompson, Charles H. Prine, Frank De Vernon, I. Kent Cohan, W. Burns, Elmer Buffham, E. S. Brigham, Sam Fisher, Seth Cabell Halsey, Harry West, John Daly Murphy, George Samuels, Frank Powell, C. F. Murphy, Thomas T. Whitling, J. P. Curran, J. M. J. Kane, Neil McNeil, Howard Elmore, R. Edgar Vance, J. W. Cope, F. Eckhart, F. A. Stevenson, Tim Coughlan, Priestly Morrison, Gerald Griffin, Gus Sohlke, Master Henry Milner Servick, T. M. Reynolds, D. C. Jennings, Frank Doane, J. C. Vernon, Will Krueger, Thomas A. Russell, Samuel Freedman, Frank Glenn, Leon Williams, J. M. Sampolis, V. M. De Silke, Clarence E. Coldren, Herman Noble, W. M. Bates, Fred B. Webb, Harry Webster, Harry B. Marshall, Sidney Toler, Macey Harlem, H. C. De Muth, Lorimer Johnston, Conrad Cantzen, Clayton Legge, Alexander Kearney, Maurice Hedger, Victor V. Vass, Joseph Maddern, G. Wilton, Charles Avery, Joe Totten, John W. Sawyer, J. De Griffin, Joseph Desberger, Sidney Obee, Charles W. Lane, Harry Levy, Charles A. Sheer, Al. Lipman, Samuel Kingston, F. H. Cheeswright, Tom Browne, John P. Carey, Walton Townsend.

MATTERS OF FACT.

The members of the Black Patti Troubadours are called for rehearsal at 11 A.M., Monday, Aug. 8, to report at Adelphi Hall, Fifty-second street and Broadway.

A first-class oboe player who can double clarinet is wanted for William H. West's big minstrel jubilee by Manager D. W. Truss, 18 East Twenty-second street.

Ed Seaman, stage carpenter, is at liberty for the first time in nine years. He may be addressed at Shreveport, La.

Sydney Blair, who has achieved success in juvenile and heavy roles, has not closed, and invites offers. Communications addressed in care of THE MIRROR will reach her.

Virginia Logan scored a success at a concert given at Atlantic City recently, being encored repeatedly. She has a clear soprano voice of unusual range.

The owner of an American drama wants an experienced manager or stage-manager as partner. Particulars can be obtained of the National Press Intelligence Company, P. O. Box 2,747, New York.

A musical comedy is offered for sale by "A.," care of this office.

Robert Milton is disengaged for character or other responsible roles.

Charlotte Deane has returned to the city after a two weeks' engagement in vaudeville with James Horne. Miss Deane has received several flattering offers which she has now under advisement.

Frank Reide, pianist and musical director, is open to offers from managers of responsible attractions.

A good one night stand within easy distance of the big cities is Bowling Green, Ky., which has a good theatre, Potters' Opera House, seating 1,000, and managed by J. M. Robertson. The fair dates, Sept. 14 to 17, are open to a repertoire company.

An interest can be secured in an attraction which has had a metropolitan production by applying to C. Millar, 263 West Thirty-seventh street.

Frank E. Aiken will leave San Francisco this week and take up his quarters, as usual, at the Players' Club. He has not settled definitely for the coming season, although he has had several propositions.

Mattie Keene, who has created many leading roles and has done capable work in stock, has not yet signed. Communications addressed in care of this office will reach her.

The new theatre, the Grand Opera House, at Freeport, Ill., will be ready for opening on Thanksgiving Day, when a strong attraction is wanted on a certainty only. Many good dates are still unfilled.

Hamilton Harris will give his play, The Maine Avenged, a big production, with adequate scenery and costumes. The production will be under his sole supervision. Inquiries regarding time, etc., should be addressed to him in care of the N. Y. Theatrical Exchange.

McComb City, Miss., with a drawing population of 10,000, has a new opera house, with the latest appointments and adequate stage room. First-class attractions will be played by Manager W. R. Caston on guarantees.

Fannie Ogden, ingenue or comedy lead, would join a partner in vaudeville sketch. Her address is South Atlantic City, N. J.

Mahler Brothers, the popular dry goods dealers at Sixth avenue and Thirty-first street, who draw a big patronage from the profession, announce sweeping reductions in their various departments for the month of August, particularly interesting to professionals about to take to the road.

Richard Karl has sung the leading basso roles for the past fifteen seasons with some of the best musical organizations. Last season he was with One Round of Pleasure. He has not yet signed for the approaching season.

The members of Daly's Theatre's musical company are called to meet at Daly's Theatre on Thursday, Aug. 4, at noon.

T. J. Jackson and Theresa Newcomb, with a wide stock experience, and last season with A Guilty Mother, will accept stock or repertoire engagements.

Edwin Rostell will be under the sole management of D. Philip Phillips the coming season, supported by a carefully selected company. The time is booked solid. The repertoire will include Hamlet, Othello, King Lear, Richelieu, The Merchant of Venice, Richard III., and Romeo and Juliet, and for each production scenery is being furnished by Collins and Tietzel. Joe E. Rickards will do the advance work.

Alfred Burnham has not yet signed for the coming season, and may be addressed in care of this office.

T. H. Winnett offers the plays Wife for Wife, Hand of Fate, and New York Day by Day, with specialty printing, on royalty. His office address is 1402 Broadway.

Mr. and Mrs. John C. Rice (Sally Cohen), Gladys Rice, Carleton Macy and wife, Mrs. Charles Fox, Mr. and Mrs. J. H. Cossar, Captain Edward Clark, John T. Kelly and wife, Mrs. W. H. Clark, Mr. and Mrs. Arnheim, John Fredericks, and Gus Hauft, are all enjoying the hospitality of Mrs. M. Crocheron, proprietor of the Crocheron House at Bayside, Long Island, and Mr. Mickle, the manager, who have the happy faculty of pleasing all of their guests.

Helen Holland can be engaged for leading ingenue roles. Communications should be addressed to her at 53 East Twenty-first Street, this city.

Race week, a good paying week at Decatur, Ill., is open to first-class repertoire companies.

An electrician thoroughly experienced is wanted to travel with a leading dramatic attraction by "Transmitter," care of this office.

Fayetteville, N. C., has good railway connection, and is within easy jumps of several good one-night stands. It has a population of 8,000. The Opera House is managed by Will C. Dodson, who has good open time, including the fair dates.

Agnes Findlay has returned to New York, and can now be addressed at 221 West Thirty-eighth Street.

There is an excellent opportunity for short, bright, up-to-date sketches for production at the Oregon Industrial Exposition, opening on Sept. 22 at Portland, Ore. Vaudeville artists with established short acts should communicate at once in order to book.

Collin Varrey, who has a strong single specialty, can be engaged for character or dialect comedian.

Robert Fulgora's farce-comedy, Shanty Town, will go out on its second tour, opening early in September. The piece will be more pretentiously mounted this year than last. Manager Fulgora has engaged Barry C. Busby as advance representative.

The Avenue Theatre, Pittsburg, is to be a combination house the coming season. The Avenue is in the Davis Syndicate, and is one of the best located as well as one of the prettiest theatres in that section of the country. Its future policy is outlined by Manager Davis in another column.

A stock company which has done ten consecutive weeks of big business wants to locate in a large city next season. The best royalty plays are produced. Managers having eight weeks or longer to offer should address "Stock Manager," care of this office.

The new Theatre Margaret at Anaconda, Mont., is one of the handsomest theatres in the West, thoroughly modern and well furnished. It has a seating capacity of 1,200. Good attractions are being booked by H. F. Collins for the season of 1898-99.

Louise Perine, playing soubrettes and ingenues besides doing a taking singing and dancing specialty, has not closed for next season. She was with Other People's Money last season.

Lillian Elma, who played soubrette and juvenile parts for several seasons, having been with Gus Williams for six years, and with Barry and Fay, Vernona Jarbeau, Evans and Hoey, and others, retired from the stage some time ago, and has since sang in churches in this city. She intends to return to the stage, and may be addressed care of THE MIRROR.

Daniel Sully has invented a novel effect for his production of Uncle Bob. It will show in movement some of the noted generals of the war on horseback, with a stirring background of soldiers and bands.

HAVERLY'S MINSTRELS.

In the front rank of the many minstrel companies that will go on the road next season will be found the organization managed by the veteran minstrel director, J. H. Haverly. Mr. Haverly's experience and reputation are a sufficient guarantee that the personnel of his company will be first class in every particular. Among the forty male performers in the show are Billy Rice, Frank Cushman, George Blakely, Buck Sheffer, Eddie La Barre, Ole Peterson, Thomas Woods, Fred Clymer, Ed Lang, and Louis A. Miller. As an additional attraction the company will contain that clever female blackface team, the Nichols Sisters, whose unique act has made a hit wherever played. For the Chicago engagement Mr. Haverly has secured as special features Hughey Dougherty, Larry Dooley, and James Tenbrooke, who are so well known that it it needless to dwell on their fun making abilities. Mr. Haverly will accompany and personally direct the organization, and there is no doubt that Haverly's Minstrels will resume their former proud position.

SOUTH BEND'S MODEL THEATRE.

The Oliver Opera House, of South Bend, Ind., will be conducted as in past seasons under the efficient and progressive management of J. and J. D. Oliver, who will continue their policy of only booking high class attractions, and will maintain the same regard for the comfort and convenience of all traveling companies visiting their house which has characterized their management in the past.

The Oliver Opera House is one of the handsomest theatres in the West. The orchestra seats are on the ground floor, and the theatre is equipped throughout with modern appliances.

The Messrs. Oliver, in order to complete their bookings, are desirous of negotiating for a few strictly first-class attractions and will be pleased to hear from the managers of such companies, assuring them of courteous and liberal treatment.

LETTER LIST.

WOMEN.

Alexander, Lillian
Aiken, Alma
Angela Sisters
Ames, Annie Louise
Archer, Primrose
Alexander, Sara
Archer, Adele
Ashcom, Phylis
Ailt, Annie
Allen, Eleanora
Archer, Frances
Alden, Dorothy
Armstrong, Ada
Avis, Etta
Ambrose, Lee
Arleck, Agnes
Anglin, Margaret
Armstrong, Viola
Bradley, Mae
Bartho, Catharina
Brooks, Helene
Brigham, Dorothy
Bernard, Hattie
Bergere, Valerie
Beach, Catherine
Barclay, Anna
Brainard, Lillian
Brown, Mabie
Bell, May L.
Burgess, Nellie
M'Coy
Briscoe, Lottie
Bridges, Winona
Bates, Marie
Brandon, Florence
Buffington,
Blanche
Bloomfield, Margie
Brigg, A. O. G.
Buckley, May
Brooks, Louise M.
Berte, Phyllis
Buckley, Annie
Bell, Laura Joyce
Celeste, Marie
Chester, Dorothy
Coghlan, Rose
Cassatt, Gene
Chase, Marion
Cogan, Sara
Church, Minnie
Chamberlin, Olive
Chandlin, Nellie
Claire, Virginia
Carlotta, Miss
Crolius, Mrs.
Chas. R.
Channon, Jessie
Caine, Jennie
Cutter, Stella
Cook, Caroline
Cooper, D. F.
Callihan, Nellie
Cambell, T.
Chamberlain,
Emily Thorne
Churchill, G. Lee
Courier, Ada D.
Campbell, C. J.
Donaldson, Drew
Desmond, Alma
Drew, Dorothy
De Koven, Mrs. R.
Desmore, Florence
Dustan, R. T.
Dykstra, Miss
Dixon, Margaret
Dalgilish, Kate
Daly, Anna
Dreux, Lorraine
DeJane, Marie
DeTris, Laura
Duver, Daisy
DeOvis, J.
Davenport, Eva
D'Arville, Camille
Drake, Florence
Earl, Erminie
Edyth, Miss
Eddy, Jennie
Elliott, Maud
Eagleton, Nan
Ellison, Dell
Edwardy, Jerome
Fox, Della
Filkins, Grace
Fountainbleu, Ella
Florence, Edna
FitzAllen, Adelaide
Fox, Grace
Florence, Mable
Freeman, Grace
Gorman, Marie
Gale, Alice
Germaine,
Katherine
Graham, Carrie
Grisel, Mrs. Louis
Graham, Vivian
Gibbs, Mrs. Berlan
Gilroy, Mamie
Gilbert, Estelle
Gale, Frances
Gordon, Margaret
Gardner, Miss E.
Haynes, Jessie
Hoyt, Marie
Holt, Blanche
Hansel, Howell
Helforde, Marie
Hastings, Beatrice
Holt, Adele D.
Hill, Eunice
Heller, Edith Y.
Henderson, Josie
Holly, Mrs. Chas.
Henderson, Grace
Harger, Leontine
Haynes, Gertrude
Harvey, Ida L.
Hardy, Helena
Heckles, Sylian
Hale, Grace A.
Hollywood, Lotta
Holladay, Adella
Harris, Grace
Ivel, Jennie
Jeffries, Maude
Juhre, Mrs. A.
Johnson, Sallie
Kelly, Eva M.
Kempton,
Kimball, Grace
Knott, Agnes
Knoft, Ida W.
Livingston, Belle
Lavarine,
Mrs. Frank
Littell, Kate
Lillie, La Petite
Leslie, Beba
Leslie, Eva L.
Lissendner,
Jennie E.
Lottie, Bonnie
Linyard, Catherine
Latone, Belle
Langdon, Kate
La Rue, Pearl
Lewis, Dorothy
La Fountain, Josie
Leslie, Anita
Leslie, Marie
Lyons, Gretchen
Laney, Ethel
Lee, Helen
Marvin, Helen
Monroe, A. Lloyd
Meredith, Cissy
McLaren, Sara
Mohawk,
Go Won Go
Mortimer, Lillian
Muller, Lulu
Martens, Elsa
Moore, Anna Boyle
Madison, Maud
Mollison, Ethel
Knight
Marll, Britta
Maddern, Emma
Marlow, Edna
Martin, Willa
M'Evoy, Minnie
Morris, Mrs.
Melbourne, Lillian
Meredith, Mable
Maynard, Agnes
Morris, Marie
McDonald, Mollie
McDonald, Cuti
McLarney, Maude
Morelle, Marie
Nevins, Della
Newell, Mollie J.
North, Gwen
Norton, Mrs. Wm.
O'Keefe, Anna
Osborne, Merri
Osborn, Gladys
Owers, Geo.
O'Neil, N.
Price, Maud B.
Phillips, Bessie
Paige, Dora
Paige, Amy
Parks, Marie
Purcell, Katherine
Percelle Rene
Palma, India
Perkins, Carrie
Putnam, Fannie
Prindle, May
Ray, Mrs. Johnny
Root, Grace
Randolph, Eva
Rowland, Ellen
Rogers, Lora
Ryse, Ellis, Miss
Russell, Lillian
Roberts, Florence
Russell, Ella
Robertson, Helen
Russell, Lida
Roberts, Naoma
Roberts, Florence
Robison, Berline
Rock, Ellie
Redpath, Ollie
Rose, Alice
Riscardo, C.
Rosmore, Dorothy
Ramage, Dora
Russell, Hattie
Redmund, Mrs.
L. & H.
Pawlston, Zelma
Sloan, Bessie
Sherman, Miss R.
Slater, Jennie
Strife, Pauline
Singer, Marion
Stewart, Lillian
Sinclair, Lillie B.
Scott, Edna
Seymour, Lottie
Singer, Helen P.
Stewart, Mary
Schovelin, Lillian
Sutton, Lillian
Sandry, Ada
Spencer, Annette
Stein, Martha
Strickland, Marion
Temple, Fannie
Turner, Clara
Truax, Sarah
Taylor, Irene
Tittell, Charlotte
Tyson, Grace
Tiffany, Rose
Twohey, Marie L.
Tracy, Helen A.
Taylor, Mayme
Villa, Agnes W.
Vincent, Eva
Vance, Clarice
VanCortland, Ida
Whitehouse,
Frances
Williams, Lela
Williamson, Ella
Welby, Bertha
Wisdom, Clara
Willard, May
Winthrop, Ethel
Welcher, Fanny
Temple
White, Ruth
Weston, Kate
Wainwright
Wells, Georgia
Winthrop, Ina
Welch, Blanche
Wallace, May
White, Maud
Wood, Anna
Welby, Grace
Wyatt, Jessie
White, Tess V.
Warner, Mrs. Neil
Wolff, Mrs.
Herman
Wells, Hattie
Ward, Lillie
Zimmer, Margaret
Zell, Ada

MEN.

Author, G. B.
Ames, Edward
Arden, Edwin
Arthur, D. V.
Armory, J. R.
Aborn, Milton
Aborn, Sargent
Appleton, Geo. J.
Adams, Ed. B.
Armstrong, John
Atkinson,
John Guy
Aukermiller, Emil
Bittner, W. W
Barrymore, Lionel
Black, Ed. N.
Browne, Kirk
Bertram, C. N.
Browne, Tom
Beale, Richard
Burnes, Jess
Berger, Fred
Brady, Jas. J.
Brophy, Jas. R.
Bradley, Fred L.
Boyd, Archie
Burton, Carleton
Blanchard, J. M.
Byrd, A. D.
Bull, Ike
Blaisdell, Wm.
Benedict, Alden
Blair, Eugene
Butterfield, W. W.
Busby, Barry
Boulden, Howard
Bennett, Richard
Burton, C. S.
Balfour, Augustas
Boyle, John F.
Brooks, Joseph
Buckley, J. J.
Botwell, E. A.
Boyce, Arthur
Branilula, L. A.
Barton, Jas.
Bridgeland, Thos. R.
Butler, Ben F.
Brong, G. W.
Burton, Carl
Brownell, Atherton
Bellows, Walter C.
Bertram, C. N.
Butler, Frank
Belden, Edwin L.
Benrimo, J. H.
Couldock, C. W.
Charters, Chas. B.
Clifton, Geo.
Connes, Robert
Conners, Geo.
Chase, Glenn
Carleton, W. T.
Connes, Robert
Clifton, J. D.
Carter, Harry
Curtis, M. B.
Carroll, Jas.
Clifford, Billy S.
Cook, Chas. E.
Cusack, Joseph
Carleton, Henry G.
Colton, Jas. P.
Conturmer, E. A.
Curry, Randolph
Childs, Russell
Casanauva, Paul
Coyne, Joseph H.
Craddock, Earl
Cunighan, Chas. E.
Crandall, H.
Cosgrove, J. W.
Candy, Thos.
Callahan, J. C.
Cannoa, Eugnie
Cantzen, Conrad
Cowles, Eugene
Cosgrove, Jno. F.
Carter, Harry
Clement, Clay
Conapt, Frank W.
Corey, Madison
Chilvers, Hugh
Corrigan, Emmett
Case, Jas. S.
Curtis, Frank
Cosgrove, Luke
Collins, Jno. J.
Colfax, Frank
Clemens, Cameron
Cohan, Geo. M.
Crawford, L. M.
Distin, Wm. H.
David, Frank
Douglas, Dell
Dunbar, Erroll
Day, Homer B.
DeLacy, Victor
Day, Geo. W.
Dixon, Martin J.
Davison, Geo. A.
David, Frank
DeShetley, Wm.
Drew, Jno. M.
Davies, Harry
Dittmar, Chas. F.
Duff, Wm. E.
Dibble, O. W.
Dillingham, C. B
Dillin, Ben T.
Drake, Chas.
Denton, Percy
Dilstel, E.
Dawley, J. Searle
Delcher, Jas. B.
Dodge, Sanford
Dunn, Allen
Davis, Sol
Dolan, Jas.
Eberle, Robt. M.
Eliot, R.
Eaton Harry
Emerick, Geo. H.
Edler, Chas.
Edwards, Samuel
Elsler, Will C.
Edminster, W. B.
Ford, Clint G.
Field, A. G.
Fell, Geo. S.
Flynn, J. D.
French, Frank V.
Forst, Dave
Figman, Max
Fletcher, Chas. L.
Fish & Quigg
Fish, W. F.
Flint, Geo. H.
Franciscus, A. H.
Fisher, Phil
Freeman, M.
Fenwick, Harry W
Fulgora, Robt.
Fitzgerald, W. H.
Fitzgerald, D. M.
Fenney, Ernest
Gran, Jules
Gallagher, Edwin C.
Goodfriend, S.
Graham, Alex.
Greene, Jos.
Grossbeck,
Harry W.
Gourand, C. L.
Gorman, R.
Gibson, Harry C.
Gooley, W. H.
Gerard, Joe
Griffin, Richard H.
Goverley, Robt.
Garvin, Chas. P.
Gorman, Will
Gilmore, Barnie
Goodrich, C. W.
Grisel, Louis R.
Gibbs, Henry D.
Greene, C. H.
Gilmaine, C. Garvin
Gorman, James
Grinnell, S. F.
Grose, W. B.
Hicks, Harry M.
Hernandez, G.
Houghton, Edwin
Hall & Stonestrom
Hening, Frank
Hennessy, D. F.
Harrison, D. B.
Hicks, L. P.
Higgins, Ben
Hyde, J. M.
Hartman, Ferris
Hamilton, Theo.
Heckert, M. L.
Husted, H. C.
Howard, Phil.
Haven, Frank P.
Hassan, E. J.
Hatch, Wm.
Hoight, C. N.
Higgins, D. K.
Harvey, Victor
Heron, E. J.
Hall, Francis
Hawes, D. C.
Homes, Freeman
Hastings, Ernest
Holmes, Chas.
Harner, Chas. L.
Hansel, Howell
Holmes, Jno. W.
Higgins, Henry
Hanford, Edwin
Julian, Martin
Johnson, Billy
Jerome, Wm.
Johnson, G. D.
James, Louis
Jones, A. Emerson
Jordan, Ben
Kennedy, M. A.
Kenney, Geo.
Ketcham, Morris
Kiralfy, Arnold
Klein, E.
Kendl, Fred
Kryle, Orlin
Kearney, Jas.
Keny, Morris
Kellard, Jno. E.
Kent, S. Miller
Kelsey, Herbert
Kimball, E. H.
Kilpatrick, Wm.
Kennedy, Will J.
Kearns, Thos. V.
Killeen, Tom
Lindley, John J.
Lyons, Ted
Laurent, Henry
Lawrence, Walter
Lewis, Arthur
Lingard, S. N.
Libby, J. Aldrich
Lalley, F. E.
Lardner, Chas. F.
Loughney, Jno.
Lathrop, L. W.
Lashelle, Kirke
Lowell, Larry
Lee, William
Leonard, W. W.
Lacy, Harry
Larkin, Chas. H.
Lawrence, Gardner
Lang, Fred
Leroyle, Hennessy
Lowell, Lawrence
Mgr. Elroy Stock
Mgr. Our Boys
Maller, W. P.
Mitchell, Jas. C.
Munroe, Frank
Mosley, Fred
Meech, Robt. O.
Martin, John H.
McPacheco
Mgr. Shannon of
the 6th.
Mgr. Carleton
Opera
Mgr. Nancy Hanks
Martinique, A. B.
Mgr. Miles Ideal
stock
Mack, C. W.
Mills, Harry
Morris, Wm.
McCarthy, Dan
Miller, Charlie
Mgr. Among
Breakers.
Murray, Geo. D.
Mitchell, Julian
Mackie, Jas. B.
Miller, Chas. A.
McKay, Hugh
Morganthau, M.
Martinque, J. B.
Murray, Geo. H.
Mgr. J. K. Skinner
Mgr. Thoroughbred
Montgomery,
Chas. H.
Martineau, E. J.
Miller & Steel
Mgr. Kennedy
Players.
Malley, Wm. L.
Mgr. Burglar Co.
Major, Jno. M.
McLoughlin,
Thos. F
Marlowe, J. C.
Myers, Samuel
Maya, Sir Gordon
Murray, Joseph
McKean, Jas.
McKingie, Archie
Merritt, F. P.
McDowell, Ed.
Miles, Jno. F.
McGrath, Chas. A.
McCracken, Samuel
McKenzie, C. E.
Mason, E. E.
Mitchell, Wm.
Moore, Eugene
Mgr. Nellie
McHenry.
Morrison, Lewis
McDonald, W. H.
Mercer, Arthur
Matthews, J. S.
Nankeville, Will E.
The Nawns
Newell, Yank
Northrop, Theo.
Nordan, Mortimer
Ott, Joe
Ogden, J. E.
Ogle, Geo.
Ogle, Chas. S.
Owen, Wm.
Parks, Jno. A.
Peron, Pete
Peck, Geo.
Peters, Frank
Powers, Eugene
Phillips, W. E.
Phillips, H. I.
Prentice, Geo. L.
Pell, A. C.
Patterson, Edwin
Palmer, Jack F.
Perry, Albert
Phelan, E. V.
Pallina, Frank
Prouty, C. H.
Phillips, Gus
Pomeroy, C. W.
Pratt, Chas.
Pickett, Chas. G.
Pressler, H. W.
Palmer, Jno. F.
Prior, Sydney
Parker, L. B.
Plunkett, Chas.
Phillips, M. L.
Poor, Chas. B.
Price, Mark
Powell, Thos. W.
Paulding, Fred
Raymond, Fred
Rose, Harry C.
Robinson, Punch
Royle, Milton
Robertson, Donald
Reeves, Al.
Robidoux, Eugene
Reeves, W. S.
Ryan, P. C.
Rose, E. E.
Redmund, Wm.
Reid, Hal
Rigby, Arthur
Randall, Billy
Roberts, Joe
Ricaby, S. B.
Rices Com.
Reuffel, Wm.
Roth, Al. S.
Ryer, Geo. W.
Roe, Cornelius
Roach, Harry B.
Ransom, Robert
Rauncefort, Geo.
Remfreu, J. N.
Rice, Peter
Rareshide, Geo. H.
Rheinstorm, A. L.
Swift, Dr. Jas.
Siston, S. S.
Snow, Rose
Slatts, Arthur
Stone, George L.
Summer, Fred
Spencer, Geo. S.
Sharpley, Ed.
Stevens, John A.
Seamans, Edgar
Spears, Joe W.
Smith, Carl
Sing, Richie
Smith, Mark
Solomon, Fred
Scott, Paul
See, Ed.
Sceats, Frank
Sega, Thos. E.
Shilvail, Lemmel
Smiley, J. R.
Shaw, H. M.
Sweetland, Eugene
Susan, John
Sully, Wm. J.
Shesgreen, Jas.
Sparks, Jno. C.
Smith, Victor
Strauss, Fred
Sannan, Calvin
Stevens, Evelyn
Spencer, Elihue R.
Sawtelle, J. Al.
Sothern, Gus
Sellery, Wm. J.
Smiley, Frank V.
Sanford, Walter
Turner, Otis
Toland, Hugo
Tiemann, E.
Tuthill, Benj.
Thall, Sam
Thomas, Arthur
Tomasi, Signor
Tetson, Basil
Thompson,
Denman
Taybol, Chas. A.
Thomas, Augustas
Tannehill, Jr.,
Frank
Thompson, Monte
Taylor, H.
Townsend, Lee
Thurner, Ed.
Taylor, Billy
Testa, Henry
Temple, E. P.
Vroom, Fred'k W.
Vollman, Morris
Vernon, J. C.
Vincent, W.
Vollman, Sam'l
Vanton, Harrell
Welcher, Lynn
Whiting, Joseph
Warde, Arthur F.
Wright, L. W.
Williams, Tony
Wolf Bros.
Willard, E. S.
Wilmer & Vincent
Wilbur, A. R.
Williams, Taylor
Wilmer, Sidney
Woodruff, Harry
West, Tony
West, W. H.
Walters, Jule
Webster, Jack
Whitecar, W. A.
White, F. R.
Walker, C. P.
Warren, G. R.
Weaner, Burt
Wright, Fred
Wrixelbaum, Carl
Wellington, E.
Wilson, Fred'k H.
Woods, Dave H.
Wright, W. H.
Ward, Robt.
White, Porter J.
Whither, Robt.
Wilkinson, Wm.
Webster, Jno.
Wilson, Floyd
Ward, Jno. F.
Walworth, C. A.
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George Primrose is fortunate in being a thorough business man as well as a minstrel performer of exceptional cleverness. He is a capital endman, a splendid dancer, and his comic songs and fantastic "darky" characterizations such as the "Piccadilly swell" have caused no end of laughter from Maine to California. The long partnership that had existed between Primrose and West was terminated at the end of last season, and in future Mr. Primrose will be linked to Lew Dockstader. In complying with a request for an autobiographical interview, Mr. Primrose placed himself on record as folows:

"I was born in Detroit of English-Irish parentage—that is, my father was an Englishman and my mother was a native of Dublin. That makes me a genuine American, doesn't it? I was a natural dancer from boyhood. As a barefooted urchin I would watch the expert clog dancers among the market men in Detroit, and then try to imitate their steps. My first occupation was that of a callboy. After some negotiation it was arranged that I was to go on one evening at the Casino, to do the Juba dance and the Essence of Old Virginia. I didn't receive any remuneration for my professional services, but as admission to the Casino was free, I considered myself amply paid by having all my associates gathered in front to see me go on. From that time on I used to be in demand as a clog and jig dancer at firemen's dances and other festive occasions. After a while I got tired of giving my services for nothing, and determined to go to Buffalo, where I heard there were plenty of chances. On arriving in Buffalo I took my grip in my hand, and started out to look for work. The first place I struck was a music hall on Commercial Street alongside of the Erie Canal. There was an old-fashioned stock cut on the billboard, which read: 'Every night at 8. Admission Free.' I hunted up the boss of the place, and asked him if he didn't want to hire a jig and clog dancer from Detroit. After showing what I could do, he hired me for $5 a week and board. I had to do five turns every night between 8 and 12 o'clock. I remained there for a whole year. Among the performers who appeared at the same concert hall during that time were Pete Carr and Barney Cheivers, Barney Ferguson, Billy Devere, who was the stage-manager, and John Marcus Doyle."

"Were you only required to sing and dance?"

"Oh, no! I had to take a hand at almost everything, generally winding up with a part in the farce. That early schooling was invaluable to me in after years. My next engagement was at Mozart Hall in Buffalo, where they gave a regular variety performance, and there was no free admission. I had acquired considerable reputation as a dancer by that time, and was one of Bobby Newcomb's rivals. I did what was termed a 'neat song and dance' in fancy costumes, and only had to do two turns a night. That engagement lasted for a year and a half. Then I joined Skiff and Gaylord's Minstrels, and made a tour of six months with them through New York State and Pennsylvania. Besides my usual song and dance turn I introduced comic songs, and my fancy costumes with big collars and ruffled shirt bosoms were very much in evidence. My songs included 'Baby's Got a Tooth,' 'Don't Make a Noise,' 'Big Sunflower,' 'Sally Come Up and Sally Come Down,' and others. My most vivid recollection of that engagement is the subterfuge I had to revert to to obtain a little ready cash now and then. Our board bills were paid, but salaries never seemed to be forthcoming, and we were always put off for one reason or another. So I finally got desperate and went to Gaylord and told him that I had to have a few dollars to get my fancy shirts washed. That worked like a charm. After I had worked that dodge on him a great many times he refused to give me the money one day. 'Very well,' I said, 'I can't go on till I pay my laundry bill.' Gaylord, with whom I was somewhat of a favorite, gave me a quizzical look, and remarked: 'Primrose, you're an expensive luxury. You dirty more stage costumes than the whole troupe combined.' But I got the money. After leaving Skiff and Gaylord I joined John O'Brien's Six Tent Circus; that was in the Spring of 1871. When we reached Binghamton, N. Y., I telegraphed William H. West, with whom I had become well acquainted in Buffalo, to come on and join the circus, and that was how our partnership began. We traveled with the circus for two Summers, and during the rest of the year we played dates. In 1873 we made our first appearance in New York at the old Olympic Theatre on Broadway near Houston Street. It was during that engagement that we issued a challenge to the world to compete in a double clog song-and-dance tournament. In November, 1874, we joined the famous Haverly's Minstrels, then playing at Hooley's Theatre in Brooklyn. That engagement lasted three years without a vacation of any kind, after which we organized a minstrel company under the firm name of the Barlow, Wilson, Primrose and West's. That organization was continued until 1882, when the Thatcher, Primrose and West Minstrel company was formed."

"And lasted till——"

"Till 1888, when Mr. Thatcher withdrew to head a company of his own. After that the company was known as Primrose and West. Thatcher was remarkably quick witted in an emergency. On one occasion when he was suffering from hoarseness a lad in the family circle shouted 'louder.' Mr. Thatcher looked up at him, and said: 'Young man, how much did you pay for your seat?' The boy answered: '25 cents.' 'Well,' said Thatcher, 'pay 75 cents extra, and come down where you can hear me!' Everybody laughed, and there were no more requests to have him speak louder. On another occasion when we were playing at Ford's Theatre, in Washington, the lights suddenly went out all over the house, and the stage and auditorium were in total darkness. It was after the first part, and Thatcher was just about to go on to do his specialty. Nobody seemed to know what to do in the emergency, but it didn't faze Thatcher in the least. And what do you think he did? He lit two candles, stuck them in bottles, and went on carrying one in each hand. Then he took his usual position on the stage, and remarked: 'I'm the only actor on earth who ever carried his own footlights.' The audience thought that the darkness was part of his stage business, and by the time his specialty was over the impediment in the gas pipes had been removed, and the lights were turned on again."

"Did George Thatcher invent the jumbled, halting and incoherent way of telling a story that other minstrels have since adopted?"

"I couldn't tell you. Thatcher is the first I ever heard tell a story in that way on the minstrel stage, but I believe that Sweatnam is credited with being the originator of the intellectual stutter."

"When did you first become an endman?"

"I was endman for Skiff and Gaylord, and have filled that position ever since. Since I have had my own company I have given much attention to management as well as performing on the stage. They used to joke me about counting up the house during the 'first part' when the other endman was entertaining the audience, and my estimate would seldom be more than a few dollars out of the way."

"Hasn't minstrelsy undergone many changes since you first went into the business?"

"Yes, indeed, and in many respects it has been greatly improved, but I don't believe in sacrificing genuine minstrelsy for the sake of introducing too many vaudeville and spectacular features. My new partner, Lew Dockstader, and I are thoroughly in accord in this matter. When we open our season on Aug. 10 it will be our object to give the public an entertainment of a purely minstrel order. It will be thoroughly up-to-date, but we will not endeavor to mix up farce-comedy, comic opera, extravaganza, vaudeville, and all sorts of other styles of amusements. Mr. Dockstader, as you know, is one of the best and most original endmen in minstrelsy. He was with Primrose and West one season, when he and I became great chums. Our company will be fully up to the standard in point of numbers and artistic merit, and—what has not been customary with minstrel companies heretofore—we shall carry everything in the way of scenery—that is, every scene and stage setting will be carried by us instead of our depending for certain set scenes on the local managers."

"You must have had some amusing experiences during your career?"

"Lots of them."

"For instance?"

"Well, one experience that my friend, Decker, here, likes to hear me tell is the multitudinous duties imposed on me when I was in the circus business. One of my duties was to drive the wagon with the curiosities, which included Anna Battersby, the fat woman; her husband, John Battersby, the living skeleton; the Albino girl, and the bearded lady. They were a happy lot of curiosities, and frequently gave vent to their exuberance by singing the 'Sweet By and Bye,' and other cheerful hymns. They were all addicted to temperance, and the only time we rushed the can was when we stopped at farm houses along the road for milk. I couldn't frighten the natives by sending the bearded lady or the Albino girl into the farm house. On the other hand, the fat woman was too fat to get out, and I didn't dare let the living skeleton get out for fear he would break in two. So I had to rush the can myself. That living skeleton was a character. He was very well read, and used to lecture for us. He was a great talker, and he and the bearded lady would have great confabs. That made his better half—the fat woman—very jealous. So she would have her little say, and flatly contradict any statements her husband and the bearded dame happened to have made at the time. Finally I would be appealed to, and it took a great deal of diplomacy to straighten out their arguments—that is, to side with both husband and wife at the same time, and not offend the bearded lady."

"Do you recall any other experiences?"

"I'll tell you another experience that Decker gloats over. Some years ago when the Thatcher, Primrose and West company gave a performance at Knoxville, Tenn., all the best people of the town honored us with their presence. It was a most fashionable audience, and the occupants of the boxes were all in full dress. I was so elated over our popularity and social prestige in Knoxville that I went to the newspaper offices after the performance, and inserted a card, thanking the citizens of Knoxville for the splendid reception they had given the company. Then I hastened to the railroad depot, where we had engaged a special train to take us to Louisville. Before the train drew out of the depot, Thatcher, West, Burt Sheppard, and I started a poker game at one end of our private car, while three of our musicians and the only passenger not a member of the company started a game at the other end of the car. While the games were in progress several individuals whom we took for railroad employees entered the car, and seemed very much interested in the proceedings. After five or six hands had been dealt one of these spectators remarked, casually: 'Gentlemen, we don't like to interrupt the game, but you're all under arrest.' At first we thought he was indulging in a practical joke, but he presently showed his official badge, and told us that it was against the law to play poker in the State of Tennessee. I told him that we hadn't any time to spare, and suggested that he hold court in the train, but that didn't work. So they telephoned to a local magistrate, who arrived all out of humor for being waked up late at night, and fined us $50 all round. After pouring a good deal of oil on the troubled waters, I induced the magistrate to reduce the fine to $12.50 each, and when we had paid the total fines amounting to $100 we were allowed to board the train again and leave for Louisville. That is, we all left except the poker player who was not a member of our company. He happened to be a prominent citizen of Knoxville, and remained behind to make it hot for the police officials, the magistrate, and all concerned in interfering with our friendly game of poker in our own private car. The next day the Knoxville papers came out with my effusive card of thanks for our glorious reception in one column, and a full account of our ignominious arrest for playing poker in another. The citizens of Knoxville were indignant at the way in which we had been treated, and with the aforesaid citizen as a ringleader they compelled the magistrate to remit the fines, and he had to send our $100 back to us at Louisville. The Louisville papers, by the way, had meanwhile published full acounts of our arrest, and as I considered we had received far more than $100 in the line of free advertising I sent the magistrate's check of $100 to the Mayor of Knoxville, requesting him to donate the money to some public charity."

"And when you returned to Knoxville?"

"We owned the town."

WAR DAYS ON THE RIALTO.

The Packard Theatrical Exchange took on a military aspect last week, when it was made the headquarters of a half-dozen heroes of the Santiago campaign who, on furloughs or sick-leave, appeared in full war paint, and uniforms to tell tales of valor and of conquest. Mrs. Beaumont Packard averred that only one of them was an actor, and denied that the non-professionals were seeking theatrical engagements.

All last week, the few open places of amusements knew hardly a night when a supply of military men were not in evidence, arrayed in either the immaculate new uniforms of the volunteers not yet ordered to the front, or in the honorably stained attire eloquent of service down among the land crabs, the scorpions and the fever germs of fair Cuba. Whether or not a uniform was regarded by the managers as calling for a free pass was a question that naturally occurred to every layman in the audiences, and the managers were careful to avoid definite statements. Be it known, however, that four military men who, upon being encountered one afternoon, expressed their belief that a certain manager should be glad to entertain them on their uniforms, were seen in the evening in that manager's theatre.

The war and its taxes have developed some interesting curiosities, among these being this line upon the programme of a concert hall: "Special Notice: In consequence of the Extra War Tax, Beer in this Music Hall will be 6 Cents per Glass." Such things will be of much interest some of these days when this comic-opera war is a matter of the past.

MUSICAL NOTES.

The Handel and Hadyn Society, of Boston, has elected Reinhold Herman, of Berlin, to succeed Carl Zerrahn as its musical conductor.

The Royal Italian Grand Opera company, heard at Wallack's last season, will go out again in September, the roster including Rosalia Challia, Linda Montanari, Olympia Calcagni, Adelina Casati, and Signori Agostini, Collenz, Masiero, Scolari, Girardi, Fumigalli, Francesconi, and Galatzy, with Emerico Morreale as conductor.

Frank M. Stanley and his concert company have opened at Pine Hill, N. Y., for a tour through the Catskill Mountains.

Arrangements have been completed for the opening of the Ovide Musin Violin School on Sept. 1 at Steinway Hall in New York city. Musin will leave Liége, Belgium, immediately after the examinations at the Royal College, where he is first professor.

L. M. Rubens, formerly musical director for Maurice Grau, is traveling through Sweden directing a concert tour for Madame Seygard, Emil Fischer, and Constantin Sternberg.

Maestro Eugenio Sorrentino, director of the Banda Rossa, has returned to Italy. He will come back in the Fall, bringing new musicians for the band.

Jean and Edouard de Reszke and Miss Adams sang by request before Queen Victoria at Windsor Castle recently.

J. B. D. Wilson, for many years first trombone soloist with the late Gilmore's Band, is attracting attention at Brighton Beach with Raven's Band. Director Raven made a hit with the Georgia journalists. He struck up "Dixie" with such suddenness and spirit that they were taken by surprise. They responded with ringing cheers in hearty Southern style.

The annual celebration of the Manuscript Society will occur on Aug. 26, at the Madison Square Roof-Garden instead of at Manhattan Beach as in former years. Compositions by members will be played by the Metropolitan Permanent Orchestra, and those choosing to contribute should submit manuscripts to P. A. Schnecker, 235 East Fifty-second Street, for forwarding to Conductor Henry P. Schmidt.

The Honorable Artillery Band of England will visit this country next season, under management of Edmund Gerson, opening on Nov. 21.

The orchestra of the Theatre Royal, Dresden, will celebrate its three hundred and fiftieth anniversary on Sept. 22, when a concert will be given, the proceeds to be given for a monument to Richard Wagner, at Dresden.

Mrs. Julia L. Wyman, the singer, who some time ago was removed to the insane asylum at Poughkeepsie, is said to have recovered her reason, and may return to public life.

Conductor Schalk has been engaged in Germany by Maurice Grau, to direct the Wagnerian productions at the Metropolitan Opera House next season.

Whenever you can't find any other place to play, why, play Greenville, O. Our smallest receipts last season were $5.11; but sometimes we fool 'em. Address Sherman and Dorman, Greenville, O.

RECOLLECTIONS OF PLAYERS.

XIII.

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Harry Watkins. This gentleman was closely allied to the American stage; conspicuous as a manager, actor and dramatist. He was

but fifteen years old when he began his career as an actor in amateur theatricals at Fort Shilling, where he was located as an enlisted soldier. He was selected by the soldier amateurs because of his youth and good looks to impersonate the female heroines of the plays produced at the fort, doing such roles as Juliet, Beatrice, and Pauline. So successful was he in the impersonation of the heroines that he was persuaded, when his term of enlistment expired, that he must become an actor. Following up this resolution, he made his way to New Orleans and succeeded in getting a place in the company of Charles R. Thorne, Sr., playing anything for which he was cast. Thorne found him a reliable, steady young man, and gave him every opportunity. He advanced rapidly, playing leading juveniles and much of the character business, for which he had developed considerable talent. After passing through his novitiate in New Orleans and feeling himself capable of filling a place in a broader field, he came to New York, his native city, and joined Mr. Purdey's forces, under whose management he did some good work. Edward Middleton or The Drunkard was one of the parts in which he was received with marked favor. Securing the privilege of taking the play on the road—for the managerial element in him had already developed itself—and playing the role of the Drunkard in Boston, New York State, Philadelphia, Baltimore, and elsewhere, he realized considerable money. He then became associated with James Bates, for whom he stage-managed various theatres in Cincinnati, Louisville, and St. Louis. He made many successes with Bates as his stage-manager and often as leading man. Bates valued him for his thorough reliability. Watkins never knew the taste of liquor of any kind. He had promised his mother, whom he idolized, in his early youth that he would never drink spirituous or intoxicating liquors of any kind, and he faithfully kept his word, although never absenting himself from the society of those who did drink. I have known him to sit for hours with genial friends around a table and enjoy the jokes and jests that the indulgence in the flowing bowl is apt to produce, but not a drop of the seductive fluid ever passed his lips. His persistent abstinence was often misinterpreted. Some considered him close-fisted. He knew that he was often misjudged, but he cared not for such opinions. His promise to his mother was a religion with him—a compact too sacred to be given out promiscuously to free himself from the frequent charge of a lack of liberality when in the society of his imbibing friends; and so he calmly and patiently bore the brunt of the suspicion of stinginess and proudly and manfully held his own counsel, always bearing in mind his solemn promise to his dear mother—a resolution entitling him to a crown immortal.

Leaving the West and returning to New York prior to the panic of 1857, he was engaged by the world-famous P. T. Barnum to manage his American Museum, that stood at the corner of Ann street and Broadway, afterward the site for many years of the New York *Herald* building. He engaged a good company for the house, but in a little while the panic of '57 paralyzed the city, and Barnum urged the immediate closing of the Museum. Watkins felt that it would be cruel to throw out of work a company so good and faithful in the midst of Winter, and he told Barnum that, given two weeks, he would write a play that the public would come to see in spite of the panic. Barnum reluctantly consented. At the end of the time specified he produced his play entitled The Pioneers of America—he playing Jocks, a deformed negro. The rush was so great that Barnum was compelled to open an extra box-office for the nightly sale. After its long run at the Museum Watkins withdrew from the management of the house and carried his play to London, where he opened with Madame Celeste, achieving great success. At the end of the London run he played through the provinces. Prior to his return to America he bought the rights to Pepper's Ghost and opened with it at Wallack's Theatre, now the Star. He and the management cleared over $30,000 upon the "Ghost." Then he traveled for fifteen consecutive seasons South and West, playing Irish dramas and comedies, the most of which were written by himself.

Watkins was a man of superior intelligence, and, in a great measure, his own teacher. Naturally studious, he made himself acquainted with most valuable literature, and usually sought and cultivated associations that improved him mentally. His brain was well balanced. I rarely talked with him that I was not informed of some instructive book he had been reading, or regaled with some new ideas he was working out in the form of play or story. He led a moral, sober, useful life. His heart was centred in the bosom of his family. The sudden death of a favorite son, of uncommon promise, at the age of nineteen, was a cruel blow to him, one from which he never entirely recovered. A change came over him that was remarked by all who knew him; a settled sadness that he appeared unable to shake off. He now sleeps beside his beloved boy in the Actors' Fund plot at Evergreens Cemetery.

FRANK C. BANGS.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Theatres Closing—Managerial Plans—A New Melodrama—News Items.

(Special Correspondence of The Mirror.)

LONDON, July 23.

The principal theatrical topic in this city just now is closure with a capital C. Last night three important theatres closed their portals—namely, Her Majesty's, the Haymarket, and the St. James'. To-night Charles Wyndham will put the shutters up at the

MARIE LLOYD.

Criterion, and next Tuesday your excellent native drama, Sue, will be withdrawn from the Garrick and that theatre will close awhile pending the production of Sir Squire and Lady Bancroft's son George's Italian tragedy, entitled Teresa.

At the Haymarket, where The Little Minister registered its two hundred and sixtieth performance, no special speeches were forthcoming as to the future. On interviewing the manager, however, I found that the house will reopen with the above mentioned success on Sept. 3. And that on Jan. 15, 1899, certainly no later, on account of special contracts, the said management, which its name is Frederick Harrison and Cyril Maude, must produce Henry Arthur Jones' new comedy, which is entitled The Manœuvres of Jane, and is, I understand, very, very saucy. At Her Majesty's and the St. James', Beerbohm Tree and George Alexander both improve the occasion by giving off orations regarding their future policy. Each, however, did but oratorically indorse statements which I made to you several weeks ago. That is to say, Tree announced that he will, on his return in November, produce Sydney Grundy's adaptation of The Three Musketeers; that he will follow this with the tragedy of King John by W. Shakespeare, gent; and that during his absence on tour Her Majesty's will be occupied by Olga Nethersole, which "gifted artiste" (to quote Tree's description) will produce a play entitled The Termagant, written by Louis Napoleon Parker and Murray Carson. Tree dropped no hint as to reviving Ragged Robin, by the said Parker, and, *entre nous*, I don't think he is likely to want to. It is a pretty and a charming play in many respects, but too quiet and actionless for the general playgoer.

George Alexander also bore out for the most part previous Gawalian statements, stating (1) That Mr. and Mrs. Kendal would occupy the St. James' during his tour; (2) that he will reopen in New Year's week with Mrs. "John Oliver Hobbes'" comedy The Ambassador, and a new one-act drama written by the same authoress and entitled A Repentance; (3) that his next big production after that will be Edward Rose's Wars of the Roses drama called In Days of Old; and (4) that he has ordered for his play chest the works by the hereinbefore mentioned Parker and Carson, Walter Frith, Little Minister Barrie, and Stephen Phillips, our latest new poet and a rattling good poet, too.

Alexander, however, mentioned among his commissions two plays which I have not yet alluded to in my gossipings—namely, a modern play, written by Sydney Grundy, and entitled A Debt of Honor, and Rupert of Hentzau, Anthony Hope's sequel to his Prisoner of Zenda.

At the Criterion to-night Wyndham is expected to announce that on his return he will follow a short revival of The Liars with the production of a new costume drama comedy written by the several times before mentioned Parker and Carson, and bearing at present the titles A Merry Gentleman, A Gentleman of Genoa, and There Is No Trifling with Love; the last named being suggestive to De Musset's little play, On Ne Badine pas avec l'Amour.

Pending the production of Anthony Hope's Lady Ursula, at the Duke of York's, it is now settled that George R. Sims and Clarence Corri's musical comedy, The Dandy Fifth, shall be produced on Aug. 15. William Gillette is to write a play based on one of the chief stories in Conan Doyle's celebrated series of Sherlock Holmes' detective deeds. Marcus Mayer will send Olga Nethersole to America to start touring on Nov. 1. From recent observation, I fear I may only too safely inform you that somewhat strained relations are existing between Marcus and George Musgrove, with regard to The Belle of New York, which is nevertheless still going strong at the Shaftesbury.

The Lifeboat House, being built at Eastbourne, in memory of poor Will Terriss, had its foundation stone duly laid by the Duchess of Devonshire an hour or two after I mailed you last Saturday. Among the best of the speeches was that given by Charles Wyndham, who paid earnest tribute to the dead actor's sterling abilities. Terriss' beautiful daughter, Ellaline, was to have attended to present a silver trowel to the Duchess, but at the last moment she, not unnaturally, felt unequal to the strain in connection with this terribly tragic remembrance, and so did not go. Clement Scott, who was to have delivered a speech in memory of Terriss, was also unable to be present, having, I regret to say, just previously been bitten by a savage dog. Poor Clemmy has since been bound in splints, suffering much pain, but is, I am glad to learn from latest advices, going on favorably.

Notwithstanding the prevalence of closure, we have not been without our excitements this week. At the Shakespeare, Clapham, we have had a new melodrama written by J. D. Saunders, a purveyor of generally blood-curdling dramatic fare, and entitled The Battle of the Sexes. Why it should be called thus I am at a loss to understand, for in this play there is no more battle between the sexes than in any other play of similar kind. The chief incidents include the stabbing of a woman in order to steal a baby; an attempt to abduct the said baby when she has grown up to be a heroine; the false accusing of the heroine's sweetheart, first of theft and afterward of the murder of the young London swell; the burning of the second heroine's bare feet with a red hot poker in order to make her scream so as to bring the hero to her assistance, whereby he may be caught by the two villains; the subsequent drugging and gagging of the said hero; the first heroine's smashing of a big vase over the chief villain's head; the throwing of the second heroine over a cliff and smashing her to atoms; and finally the capture of the first villain and the suicide of the second ditto. All this is exciting enough, but for creating nerve disturbance The Battle of the Sexes is not in it with the same author's previous coffin play called In the Silence of the Night. The author and his wife, the handsome Dora de Winton, were effective as the hero and the first heroine, respectively, and Laura Johnson, whom you know, gave a very powerful bit of acting as the second heroine.

The picture of Marie Lloyd accompanying this letter shows that gifted little lady in a characteristic pose while singing one of her catchy songs. She is not only a tip top favorite in music hall circles, but has recently scored a decided success on tour in a new comedy called The A. B. C. Girl.

The next important theatrical event looming in the near future is Sir Henry Irving's laying of the foundation stone of the New Kennington Theatre, which is to be called the Princess of Wales'.

GAWAIN.

FETE DAY IN PARIS.

The Bastille Celebration—Mlle. Pierny and Her Milliner—Theatrical News.

(Special Correspondence of The Mirror.)

PARIS, July 17.

Paris was *en fete* last week, celebrating the glorious 14th of July. Everyone plunged into the whirl of gayety with the abandon characteristic of the French race, but which astonishes an American, accustomed to the noisy, small-boyish style in which the Fourth of July is made memorable in his own country. This year's *fete* is said to have been the greatest in several years. Buildings everywhere were a mass of flags and bunting; temporary catch-penny shows, such as shooting galleries, and carrousels, dotted the boulevards and places; dancing pavilions were also erected, and those who could not find room on them organized sidewalk dances and tripped to the music of itinerant musicians. This sort of thing kept up all the week, gradually increasing until Thursday, the climax of the festivities. The day dawned sunny, cool and clear, and by early morning the streets were thronged with merrymakers. Business, of course, was suspended, except at the places where amusement or refreshment, or both, were provided, the proprietors of which were well nigh distracted with the rush of business. The Mecca for the most of the crowd, however, was the Bois de Boulogne, where, in glittering array, the troops marched in review before the President and his Cabinet. At Longchamps the soldiers executed drill manœuvres, to the accompaniment of cheers and waving of parasols and handkerchiefs. After the drill the tide of humanity flowed back to Paris, and the gayety again resumed full sway. The free performances at the subsidized theatres were witnessed by dense crowds, and the entrances were blocked for hours by hundreds who vainly endeavored to gain admission. Toward nightfall the throng in the streets became so dense that in some of the principal thoroughfares all cabs and other vehicles were stopped. As for the stages and tramways, they were simply helpless and abandoned all attempts to run. I spent the entire evening threading my way through the streets and watching the crowd, which seemed to me surprisingly orderly. There were numbers of peasants from the suburbs, making, perhaps, their yearly visit and bent upon having a good time. The young girls went from pavilion to pavilion dancing until they should have been ready to drop from fatigue, while their generally corpulent mammas, puffing and perspiring, with a baby in one arm, a basket on the other, and a retinue of small children clinging to their skirts, stood about and contemplated the scene with recollections of past *fetes*, when they had been whirled through the mazes of the dance by some gallant *jeune homme*. What seemed strange to me was that with the quantity of drinking that was done, there was scarcely any intoxication. Everyone, though wildly enthusiastic, was well behaved. The fun kept up until daylight, and the street cleaners had their hands full clearing away the rubbish.

In a recent letter I told of the haling to court of an unfortunate hairdresser who had accidentally incinerated the raven locks of a prominent songstress. Here is another story, in which the shoe is on the other foot, so to speak. Dainty Jane Pierny, of the Folies Dramatiques, was compelled the other day to come over from London to appear in one of our civil courts in a suit brought by Madame Carlier, a fashionable milliner. It appears that during the four months from September to December, 1896, Mlle. Pierny purchased at the shop of Madame Carlier various *chapeaux*, the value of which, totaled, came to 4,229 francs, which, being interpreted, is about $846; a tidy sum, indeed. Having secured the "creations," Mlle. Pierny seems to have made an indefinite postponement of the incidental necessity of paying for them, and Madame Carlier, exasperated, finally brought suit for the amount of her bill, and at the trial was awarded 4,000 francs, the remaining 229 francs being struck out by the court on Mlle. Pierny's plaint that the charge was exorbitant.

At the Théâtre de la République there has been produced a patriotic military melodrama, Les Volontaires de la Loire, written by Fernand Meynet. Its five acts tell a love and war story of the civil strife in La Vendée. It is fairly interesting and is in the hands of competent players.

Lucien Pepita, for many years ballet master at the Opéra, died at Brussels recently at the advanced age of eighty-three years. For the past twenty-five years he had been living in retirement.

Notable appearances lately have been those of Mlle. Ackté, who scored a triumph as Elsa in Lohengrin at the Opéra, and of Wanda de Boncza, who was almost as successful in the role of Doña Sol in Hernani, at the Français.

Sarah Bernhardt will return to-day from her London engagement. Her health is excellent. She will make but a short stay here, leaving on Wednesday for a rest at Belle Isle en Mer, preparatory to the opening of the season at the Renaissance.

Cendrillon has succeeded Cyrano de Bergerac at the Porte St. Martin.

Great reports reach us of the success that Cyrano has made in London. M. Rostand is delighted over the high praise his play has received.

There will be a new bill at the Athénée Comique to-morrow night. Three new plays—namely, L'Honorable, Collègues, and Le Droguiste—will be produced.

T. S. R.

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

LOUISE RIAL
AS
DAGMAR
IN
At Piney Ridge.

Louise Rial makes a conspicuous success as Dagmar.—*Dramatic Mirror*, N. Y.

Louise Rial as Dagmar, the octoroon, united excellent dramatic work with an unexceptionable dialect.—*Brooklyn Eagle*, Oct. 5th, 1897.

Louise Rial gave a vivid and powerful performance.—*Brooklyn Eagle*, Oct. 7th, 1897.

Miss Louise Rial won a recall in the last act by a clever half drunken monologue, and her make-up as a quadroon barred the slightest criticism.—*Post*, Washington, D. C., March 29th, 1898.

Louise Rial, an actress of much power, has in the part of an octoroon, a part that has enabled her to add to her fine reputation as a capable artist.—*Globe*, Boston, March 1st, 1898.

Louise Rial played Dagmar with force of directness and a fine avoidance of trivial overelaboration.—*Dispatch*, Pittsburgh, Nov. 2nd, 1897.

Dagmar, an octoroon, who was at the bottom of nearly all the plotting, in the capable hands of Louise Rial was well done, and in the last act she rose to her work and showed an ability that amazed the audience.

There is a pretty artistic finish to all her work, and in the more passionate scenes she demonstrated that she was an actress of the first water. She stands forth resplendent from the entire cast, and I do not hesitate in saying that there is the making of a great actress in this woman. Her character does not afford her sufficient opportunity to display the beautiful emotional and strong passionate character acting which she possesses. There is a great future for this pretty woman.—*Record*, Pittsburgh, Nov. 2nd, 1897.

Another admirable bit of acting is done by Louise Rial in the character of Dagmar, a former slave. A passionate recital in the last act, in which she gloated over the seeming triumph of her schemes for revenge, was done so effectively that she was recalled by the enthusiastic applause of the audience.—*Journal*, Detroit, Feb. 14th, 1898.

Louise Rial did an excellent bit of character acting on the female villain order as Dagmar, the octoroon, and the audience did not hesitate to interrupt the action of the play at one moment to call her back after an unusually effective exit speech.—*News*, Detroit, Feb. 14th, 1898.

Miss Louise Rial makes a positive hit of the part of the octoroon supposed to be the hero's mother, and it was gratifying to see how skillfully she avoided the all-too-possible opportunities for exaggeration.—*Journal*, Milwaukee, Nov. 22nd, 1897.

* * * * On the other hand Louise Rial, playing the part of Dagmar, the octoroon, a character easily exaggerated, depicts the slave with a true appreciation of her art, and succeeds in giving an excellent performance.—*Sentinel*, Milwaukee, Nov. 22nd, 1897.

Surely the most conspicuous player in the company is Louise Rial, who impersonates Dagmar, the quadroon. An intense performance this, that does not blaze forth until the last act. It is a strong, well considered and at times brilliant effort.—*Globe*, St. Paul, Minn., Dec. 13th, 1897.

Miss Louise Rial takes the role of Dagmar the former slave. Hers is without question the strongest acting character of the play. Every look, every move she makes on the stage counts.—*Dispatch*, St. Paul, Minn., Dec. 13th, 1897.

Louise Rial made a striking picture of Dagmar, which, in the last scene, rose to an intensity that was electrifying. It was strikingly realistic all through, and never repulsive, as it might easily be made.—*Globe*, Minneapolis, Minn., Dec. 20th, 1897.

Louise Rial, the octoroon, showed an intensity of passion, love and hate, balancing evenly in her disposition, the latter rather predominating, as it was she who made the trade of the baby boys in retaliation for slighted affections. Miss Rial was very strong in her role, and scored an indisputable success.—*Press*, Pittsburgh, Nov. 2nd, 1897.

Louise Rial revives her splendid successes in the melodramatic wenches, who have always fared well when in her clever hands. Dagmar is the lowest type of degraded negro—vicious, revengeful and conscienceless. Every line and situation Higgins gives her is crudely dramatic and vehement and Louise Rial plays the part from the broadest realistic standpoint, vehemently intense and effective.—Amy Leslie, Chicago *News*.

Mrs. Louise Rial as the octoroon mother deserves credit for playing the part with a brave fidelity to nature and still preserving all its really great impressiveness.—James O'Donnell Bennett, Chicago *Journal*, Dec. 1st, 1897.

Mrs. Louise Rial succeeds in the very difficult task of portraying a colored adventuress. She makes this part picturesque and reasonable—a kind of ruder Carmen.—*Tribune*, Chicago, Nov. 29th, 1897.

Mrs. Louise Rial as Dagmar, a part corresponding to Roxy in the more familiar "Pudd'nhead Wilson," was exceptionally forcible. Indeed, she gave the part so much vitality that it was almost repulsive.—*Record*, Chicago, Nov. 29th, 1897.

By far the best piece of acting is that of Louise Rial, a fine character actress, whose Dagmar is one of the best things she has ever attempted. Her scene with Mark Brianson, in the last act, where she explains the mystery of his birth and that of Jack Rose, is superbly done. The business of the scene is carefully and intelligently thought out, and is interpreted flawlessly. It is a strong situation and Miss Rial's consummate art enables her to make the most of it.—*Blade*, Toledo, Nov 11th, 1897.

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TELEGRAPHIC NEWS

BOSTON.

Theatres to Open Middle of August—The New Boy at the Castle Square.

(Special to The Mirror.)

BOSTON, Aug. 1.

A fortnight more and then the Boston theatres will be reopening for another season, but meantime the Castle Square will have things all its own way for the furnishing of dramatic entertainment. This week the play is The New Boy, which atoned for the frost of its original Boston run a few seasons ago. If it had been as well played then as it was to-night it would have run an entire season. In the first place, Walter E. Perkins—specially engaged for this piece—was the boy, and he could give the original points every time and not half try. He had a rousing reception, and deserved it. Maude Odell fairly divided the honors with him and showed her cleverness in new lines, and Mary Sanders and Horace Lewis again showed what great favorites they are with the Castle Square clientele. The success of this piece makes me bold to suggest that The Schoolmistress would be a good revival with Mary Sanders in Rosina Vokes' old part.

Milton C. and Dollie Nobles divide with Isabelle Urquhart the dramatic honors at Keith's this week.

W. A. Brady was in town last week on business connected with 'Way Down East, which will open the Tremont, Aug. 15.

Lizzie Morgan has been re-engaged as a member of the stock company of the Castle Square for next season. Her strong work here had brought her many offers, but she preferred to remain in Boston. The management, appreciating her untiring work, has given her a well-earned vacation. She will return for an important character in His Wife's Father, and then rest until the opening of the Fall season.

John J. McNally has named his new farce for the Rogers Brothers A Reign of Error. It will play its Boston season at the Museum early in the season.

Thomas Wright, the head ticket agent at Keith's, is taking his vacation at Sandwich.

Cecilia Frances Griffith, a clever Boston girl, has been engaged for On the Wabash.

There is no truth in the report that Emerson Cooke is writing the book of a comic opera for which Fred Miller will furnish the music.

George W. Wilson has been enjoying greatly his vacation in Europe, but he has now started westward, and will soon be back in Boston preparing for his starring tour. He sent me a greeting from the Rhine, and, knowing my fad for theatre programmes, mailed me a large bundle from London. From them I am pleased to see that he has been making a specialty of Shakespeare since he has been in Europe.

Jay Hunt is another foreign wanderer who sent a message to me last week. He, too, has been having a delightful journey, and he reports the securing of two strong new plays for Manager G. E. Lothrop. He cabled over a description and received instant reply to secure them without fail.

Eliote Enneking has gone on to New York to complete arrangements for the coming season. She has been one of the leaders of the Summer colony at Winthrop, and she will be greatly missed there.

The members of the Playgoers' Club had a rich treat last week in an address by Horace Lewis. It was one of the most interesting in the history of the club, filled with entertaining reminiscences.

Maude Odell won much praise last week for her work as Mercedes in Red, White and Blue. The part was small and wholly unnecessary for the play, but Miss Odell made it stand out conspicuously.

I hear that Tom Henry has gone into the detective business since he has been in Philadelphia this Summer. Well, that's better than writing explanatory lectures for living pictures.

George W. Magee, manager of the Grand Opera House of Boston, is still in New York, but he will soon return to Boston to complete arrangements for the coming season.

JAY BENTON.

CHICAGO.

Managerial Changes—The Sheriff Has the Schiller—Plans for the Season.

(Special to The Mirror.)

CHICAGO, Aug. 1.

We expect about three weeks more of the present dullness in the theatrical world here, and then they will all be "off in a bunch," as they say at Sheepshead. Manager Powers has the transformed Hooley's Theatre almost ready for Herbert Kelcey and Effie Shannon, who will formally open "the Powers Theatre" on Aug. 22 with The Moth and the Flame. The Columbia's season will open the same week with Broadhurst's latest farce, Why Smith Left Home.

Everyone appears to be jumping on Cuba. Pain's fireworks spectacle of that name had a permit to July 30, but as it was such a big go Manager George Wood appealed to the powers that be for another permit to Aug. 15. But the people in the neighborhood of the Coliseum Gardens brought their "drag" to bear and protested that the shower of rocket sticks, fragments of exploded bombs, and assorted noise annoyed them too much, and they won out. Cuba was conquered again, and the extension of permit was refused. The farewell performance took place last Saturday night.

It seems likely that the usual saloon banner relating that "this place has changed hands" will be hung in front of more than one Chicago theatre in the Fall. I have never noted so many changes in the local playhouses at one time.

Last Wednesday I met a whole bunch of the new managers in Clayton's. There was Ollie Hagan, of St. Louis, now of the Lincoln and Alhambra, in Chicago, along with his partner, Jim Hutton, who will still handle the Lincoln. They had just closed a contract for a new electric plant at the Alhambra. With them was C. W. Daniels, one of Hagan's St. Louis aids, who will handle the Alhambra. And then there was Manager Salsbury, who will open the Great Northern with "fashionable vaudeville," Aug. 27. Both Salsbury and Hagan will spend half of their time in Chicago.

Just to show you how a man is liable to make mistakes: The other day I put a colored man in the police court under bonds to keep the peace for six months. As he had no bondsman I sent him down to "the cooler." A little while later the bailiff came up and informed me that this colored man was a member of the Eighth Illinois Volunteers, up here on a furlough. What do you think of putting a man under peace bonds who is sworn to fight for his country against Spain? I was patriotic enough to turn him loose at once.

We are to have another stock company here. It will be seen at the new Court Theatre, which is the old Criterion, in "changed hands." Grace Griswold, a talented Chicago girl, is to be the leading lady. She has been supporting William Owen, who stars in the legitimate.

George Hoey writes me that he has reached the Pacific Coast and has been royally welcomed by Manager Frawley, the Cliff House seals, Mose Gunst, and other well-known citizens of 'Frisco. Mr. Hoey is one of those fortunate professional visitors to San Francisco who have their return transportation safely booked in their trunks.

I am indebted to my police court records for two soubrette names during the past week. One was Pansy McGuinis (good name for the Russell Brothers), and the other was Rosie Doe. The latter could not pay her fine and went over the road. If she had only spelled it "Dough!"

The stock company at Hopkins' Theatre is presenting Mr. Barnes of New York at that popular house this week.

I met Charlie Gardner ("Karl") the other day, and he tells me that he has organized a vaudeville company to go out through the wilds of the West. His plan looks to me to be as good as Klondike.

Buffalo Bill's Wild West had a wonderful week over on the West Side, in spite of two rainy nights, on one of which the show was gone through with in a deluge. They left yesterday for a trip through Wisconsin.

Charlie Fischer has signed as leader of the orchestra with Hanlon's Superba for the coming season, and next Sunday he leaves the Masonic Temple Roof, where he has been for two seasons. Prior to that he was for many years at the Academy of Music.

"Punch" Wheeler is figuring as to how managers can beat the war tax license. He says that if it is strictly enforced the Uncle Tom shows will have to pay for the war. He also tells me that Lincoln J. Carter will tack licenses in the depots, so that all of his shows can use the same licenses. I don't believe this, as Carter is in favor of the war. How could he be otherwise with three Chattanooga companies on the road?

The Schiller has another new manager. He is the sheriff of Cook County, who is now in charge in connection with a judgment note. As yet I do not think he has booked many attractions for next season, but I believe he could make good arrangements with other sheriffs throughout the country to play the shows they have on hand.

In the window of a "gents'" furnishing goods store here I saw a very pretty white negligé shirt the other day at a bargain, and I went in to buy it. "Will it wear well?" I asked of the rather tough young man who waited on me. "Will it wear well?" he echoed; "I should say it would. Why, I've worn this one for a week." I hadn't noticed that it, too, was white.

Davis and Keogh send me a letter of application from an agent who says, incidentally: "What I don't know about the business it would not take me more than a day to learn." Now that's the sort of confidence I admire.

I met our old friend, Manager L. L. Sharpe, late of McVicker's, in the street the other day, as tanned as a piece of leather. He is enjoying a well-earned rest at a lake near La Porte, Ind., and comes into town occasionally to see the tall buildings. His son, who was in the famous charge of Roosevelt's Rough Riders, has turned up well and happy, and is resting on his arms in Cuba.

That "grand old man" of the legitimate, John A. Lane, passed through here the other day en route to San Diego, Cal., to join Madame Modjeska's company. They are passing through now, but will soon begin to stop.

"BIFF" HALL.

PHILADELPHIA.

Robert Mantell at Keith's—Coming Openings—News and Gossip.

(Special to The Mirror.)

PHILADELPHIA, Aug. 1.

Another week of Summer dullness. Keith's Theatre is still the only place of amusement open and is playing to capacity.

The attractions this week at Keith's Theatre make up one of the best and most popular programmes offered for some time. The programme presents Robert Mantell and Marie Booth in A Lesson in Acting; Nick Long and Idalene Cotton in Managerial Troubles; Larry Dooley and James Ten Brooke; Animated Song Sheet with E. M. Murray, soloist; Genaro and Bailey; Thomas E. Clifford, baritone; Albertus and Bartram, club jugglers; the Donovans; Smith and O'Brien; Newall and Shevett; O'Brien, Jennings and O'Brien in their comedy sketch; Bates and Bates, musical specialty; Gilbert Sarony, J. W. Harrington, stereopticon views, and the biograph.

E. H. Sothern and Virginia Harned, who open their season at the Broad Street Theatre Aug. 15, have changed their plans as regards the play to be presented, and will appear in a first production of a new comedy by Grace Livingston Furness and Abbey Sage Richardson, entitled A Shilling's Worth.

The Chestnut Street Theatre opens Sept. 5 with the new English comedy, The Justice of the Peace.

The Imperial Opera company, headed by Clementine De Vere Sapo, in an English production of La Bohème, opens the season of the Chestnut Street Opera House on Sept. 5.

The National Theatre, with many improvements, inaugurates the regular season Aug. 20 with When London Sleeps.

The People's Theatre opens Aug. 27 with Side Tracked.

William J. Gilmore has been a very busy man all Summer looking after and improving his two theatres, the Auditorium and Park. Charles H. Yale's Forever Devil's Auction opens the season of the Auditorium on Aug. 13. A row of twenty loges has been added and new seats have been placed in the balcony and orchestra circle. The Park Theatre opening has not been definitely settled.

Forepaugh's Theatre, with The Great Diamond Robbery, opens the season Aug. 13. The stock company will include George Learock, Carrie Radcliffe, Edward Esmonde, Thomas J. Dempsey, Walter Gilbert, Florence Roberts, Jennie Ellson, Henrietta Vaders (who will remain here until joining Mrs. Thomas Keene's Stock company), Eva Vincent, Conrad Cautzen, James Harrison, and Charles Wunder.

The Trocadero Theatre, under the management of Floyd Lauman, inaugurates the season Aug. 15 with Misco's City Club, followed Aug. 22 by The City Sports.

The Parks continue with unchanged attractions. Woodside has The Pirates of Penzance; Willow Grove, Brooke's Chicago Marine Band; Washington Park, Liberati's Band; Chestnut Hill, Kailtz's Band, and Professor Nicholson and Mlle. Anna in balloon ascensions.

Dumont's Minstrels will open their season at the Eleventh Street Opera House early in September.

Atlantic City Notes.—The Egyptian of Pompeii at the new Academy of Music failed to attract attention and has been withdrawn. For the rest of the season opera will form the attraction. Milton Aborn and his company are to furnish the operatic performances, to which vaudeville stars will be added.—Carl Beers, the leader of the orchestra at the new Steel Pier, jumped off the end of the pier last week and was drowned. Melancholy temperament is the reason assigned.—Charles M. Southwell, Harold S. Silberman, William G. Stewart, Florence Metcalfe, Susie Drake, George Monroe, of Aunt Bridget fame; Ben Grinnell, Ella Gardner, William G. Bowen, Walter Daniels, and Edith Thompson are visitors at this resort.

Cape May Notes.—Charles Puerner is spending the Summer here with his family.—Press Eldridge and the three Murray Brothers, in comedy sketches, are appearing this week at Sewall's Point.—Simon Hassler, the musical director of the Chestnut Street Opera House, Philadelphia, is at Congress Hall with a band of thirteen soloists. The guests and cottagers have tendered him a testimonial to take place on Aug. 6.—Selli Simonson, who is visiting here, leaves Aug. 15 for Dingman's Ferry.

The Grand Opera House lease for coming season is still unsigned. Plenty of rumors, but nothing definite.

S. FERNBERGER.

CINCINNATI.

Enterprises of the Imperial Amusement Company—New Stock Company at Robinson's.

(Special to The Mirror.)

CINCINNATI, Aug. 1.

The Boston Lyric Opera company began its week's work at Chester Park yesterday in the tuneful Chimes of Normandy, with the usual crowds in attendance. The bill will be continued throughout the week.

Next winter most of the members of the Boston Lyrics will be transferred to the Imperial English Opera company, and will sing in an English version of La Bohème, and possibly will be heard also in Her Imperial Highness, which has been written for Clara Lane. Miss Lane, Murray, Clark, Hallam, and Miss Norwood will be with this company. It will be under the direction of the Imperial Amusement Company, of which H. E. Blair, of this city, is proprietor and Milton Aborn the general manager. The Imperial Amusement Company will control the Royal Italian Opera company under the management of A. S. Harris; the Imperial English Opera company, W. A. Thompson, manager; the Boston Lyric Opera company; the New England Comic Opera company, and the New England Dramatic Stock company, with Dave H. Woods as manager. The Royal Italian Opera company will soon be heard here in La Bohème and Manon Lescaut.

This week the Ludlow Lagoon has Frank Gardner's Riding Baboon, "Jessie;" Pete Baker, Emmons, Emerson and Emmons, the Hart Brothers, Emma Siegel, and the lobsterscope.

The Chester Park Vaudeville Theatre has Comody and Hyland, Anna Dudley, the McCarver Brothers, Lottie Williams, and Moore and Beeson.

People's will open Aug. 7 unless the plans of the managers should be changed.

The Robinson Opera House Stock company will begin rehearsals in August and will open in September. The company will be under the management of C. W. Vance, and is composed of Edmund Collier, leading man; Charles Canfield, J. K. Hutchinson, Charles Stewart, Harold Vizard, Harry Bewley, Samuel Forrest, W. S. Robinson, Edwin Ellis, Franklin Norton, Lilla Vance, the leading lady; Lida McMillan, Annie Buckley, and Henrietta Vaders. Mrs. Thomas W. Keene is the financial backer; Thomas R. Eagleson, business-manager; Claude Keene, treasurer, and H. E. Bureky, the scenic artist.

WILLIAM SAMPSON.

ST. LOUIS.

The Lady of the Lake at the Suburban—Vaudeville Bills—Notes.

(Special to The Mirror.)

ST. LOUIS, Aug. 1.

A Midsummer Night's Dream was given last week at the Suburban to fine audiences. The work of each member of the company was excellent, and the production was well staged. Minnie Seligman gave a delightful portrayal of Hermia, and Miss Reed gave an equally pleasing portrayal of Helena. Henry Jewett and Malcolm Williams were seen to advantage as Lysander and Demetrius. The Nick Bottom of Mr. Lyons, under whose supervision the production was given, was very clever. Mr. Warren's acting of the part of Flute was also commendable. Marion Elmore was sprightly and graceful as Puck. The others of the cast helped to make the performance throughout the week most enjoyable. Last night Mr. Lyons' dramatization of Scott's Lady of the Lake was presented.

Fra Diavolo, as rendered by the Dorothy Morton Opera company at Uhrig's Cave last week, proved to be a strong performance. Miss Morton was in splendid voice the entire week, and as Zerline sang and acted in her usual charming manner. Mr. Wilke in the title-role shared the honors of the opera with Miss Morton. Marie Bell and Gertrude Lodge also did excellent work during the week, as did Messrs. Frear and Callahan as the two brigands. The chorus aided greatly in making the opera a success. Last night The Chimes of Normandy was given to a large and delighted audience.

The Forest Park Highlands had an entertaining programme last week, and the audience was unusually large. Last night another large audience was present, the programme including Josie De Witt, the Manhattan Comedy Four, Johnson and Drew, Jos Natus, the Kinsners, Mike Whalen, Juno Salmo, and the biograph.

Koerner's Park Theatre had good audiences all last week, the performers comprising Max Langslow, Ellen Vetter, Hines and Remington, Irene Franklin, and Terry and Carlton. Last night a new bill was presented with a number of favorites, and a large audience was in attendance.

Lewis and Ernest continue to draw large audiences to their pavilion in the South End. The Military Minstrels continue to be favorites, and the specialties, including Lewis and Ernest, Madeline Franks, W. H. Maxwell, and the Bison City Quartette, go to make up a strong bill. A change of programme was made last night, and a number of clever entertainers made their first appearance at this place.

George Manus is now the manager of Klondike Park. He bought the interest of those who have been running it this Summer, and assumed the management last night, celebrating the event by putting on a very strong bill of vaudeville favorites.

Next Thursday night the Fair Grounds contingent will attend the performance at Koerner's Park, by invitation of Manager Welch. Several special features are promised.

Dorothy Morton was given a yachting party last Wednesday afternoon by some society people. They landed at Jefferson Barracks, where they spent the afternoon. Several leading members of the company were also invited.

J. C. Jannopoulo, manager of the Suburban Garden, has tendered his place to the ladies of the Relief Association of the First Missouri Regiment, for a benefit entertainment for the relief of the sick and wounded soldiers. The date has been fixed for Aug. 5.

Earle Sterling, assistant stage-manager of Hopkins' Theatre last season, is said to have been engaged by Charles P. Salisbury as stage-manager of one of his two houses.

Charles Woolfolk, of the Tri-State Amusement company, has just returned from a pleasure trip to his old home in Virginia.

The city has filed suit against Della Fox for failing to pay a special tax assessed against her for widening a street adjoining her property.

Mrs. Edward Keough, whose stage name is Mlle. Boillou and whose husband appears under the stage name of Dean, had a stroke of paralysis at Klondike Park last week, the stroke having been caused from dancing. She had been dancing a difficult dance at the park for two weeks, and was playing her third week's engagement when she met with the misfortune.

W. C. HOWLAND.

BALTIMORE.

First Reopening of the Season at Ford's Next Monday.

(Special to The Mirror.)

BALTIMORE, Aug. 1.

Ford's Grand Opera House will open for a preliminary season on next Monday evening. W. S. Cleveland's Massive Minstrels, united with George Wilson's Model Minstrels, will present a programme which will include the old-time favorite, Billy Emerson.

HAROLD RUTLEDGE.

CONVENTION OF N. A. T. S. E.

At the sixth annual convention of the National Alliance of Theatrical Stage Employes, at Omaha, the following were elected as their National Executive Board: William Wiggins, St. Louis, General President; C. L. Kohsin, Detroit, First Vice-President; Joseph Wiley, Philadelphia, Second Vice-President; S. McCarthy, Milwaukee, Third Vice-President; Lee M. Hart, Chicago, General Secretary-Treasurer. Canada was admitted to the Alliance, which now has fifty-six local unions of 4,500 members. The strike in Boston at the Boston and Park Theatres was unanimously endorsed, and $3,500 was voted for this strike, and a special assessment was levied on all members. The question of admitting the Actors' Society of America was given careful consideration.

AMONG THE DRAMATISTS.

Priestly Morrison is at Mount Washington, Md., the guest of Wingrove Bathon, whose story, "A Creole Courtship," has been dramatized for production at Philadelphia in September by Eugenie Blair. Messrs. Bathon and Morrison are at work upon a new three-act comedy, dealing with Creole character.

Of Edmond Rostand's drama, Cyrano de Bergerac, which Richard Mansfield will import for next season, the usually conservative London *Nineteenth Century* says: "Search the whole range of Corneille, Racine, Molière, Victor Hugo, or any other French dramatist, and you will find nothing on a higher level. Nay, if I mistake not, you will find nothing worthy to be put on the same level."

Robert Ferral and Howard Hall have given the International Play Bureau exclusive control of their respective plays.

David Conger, of the Frawley company, has completed a new five-act drama, A Race for Life.

Murry Woods and Arthur D. Hall are collaborating on a new four-act melodrama for production next season.

Maude Blanche Hayes has written a five-act romantic drama, The Royal Revenge, for fourteen characters. The action occurs in England in the sixteenth century, and offers many opportunities for picturesque mounting.

Washington Davis has arranged for the production during the coming season of his military play, The Provost Guard, which recently had a successful trial at Washington.

FOREIGN NOTES.

Mrs. Potter and Kyrle Bellew have abandoned their projected South African tour.

Coquelin's success in London has been so great that he has arranged for another engagement in that city next year.

A race between bicycles and a train is a feature of A Spin for Life, a melodrama recently produced in England.

E. D. Shaw, Booking Agt., 1358 B'way, Room 7.

The Impersonator of 500 Parts. SEASON OF 1898-'99. The Creator of 100 Characters.

THE BOSTON IDEAL STOCK CO.

Presenting

MR. GEO. W. WILSON

IN REPERTOIRE.

A Few Words from the Press:

Wilson is the most extraordinary genius in regard to his "make up" of different characters that has ever appeared on the stage in this country or any other.—*Boston Globe.*
Wilson, the Coquelin of America.—*Boston Herald.*
Wilson, as the old "Boatbuilder," presents a character which is a study, and compares with the most celebrated impersonators of this century.—*Boston Journal.*
Wilson is a genius. He plays and looks a little boy just as well as he plays and looks an old man. I was delighted with him.—*Joe Howard.*

NOTE.—Would like to hear from a good singing male quartette who can play parts.

ADDRESS **OWEN FERREE, Packard Theatrical Exchange.** **Under the management of E. V. PHELAN.**

RELICS OF THE PAST.

Down at Atlantic Highlands on Sunday, a MIRROR man found on an ancient, grass-grown railroad siding two monuments to the departed glory of a man who was once one of the foremost figures in the theatrical world. They are two of the special cars that Neil Burgess used in his last tour in The County Fair. There is much that is mournful in the sight. The once gaudy paint is weather-beaten and the pictures and lettering are partially obliterated, the wheels and ironwork are rusted, and the weeds and bushes have grown around the cars and formed a sort of wild tangled grave for them. One thinks of the time when these same cars, whisked swiftly over the country, have attracted the attention of thousands; of the crowds that have stopped to gaze at them as they stood at some big railroad station, and of the many dollars that the big production they carried brought to its owner.

A native who was sitting by the roadside, smoking reflectively, was asked by the MIRROR man how long the cars had been there.

"Six years, I guess it is," he replied. "When the show busted up the cars were brought here, and they've never been moved. No one seems to want 'em, and I suppose they'll stay here till they fall apart."

Sic transit gloria mundi.

REFLECTIONS.

Edwin Forrest Lodge, Actors' Order of Friendship, will meet next Sunday.

Anna Held and F. Ziegfeld, Jr., will sail for New York to-morrow (Wednesday) on the *Kaiser Wilhelm der Grosse.* Miss Held and Madame Calvé were the features of an entertainment given at the Gaîté Theatre, Paris, on July 31 for the benefit of the wounded American soldiers.

Manager John D. Calder has moved into a new and more commodious office at Thirty-seventh Street and Broadway.

William H. Chace and Henrietta St. Felix have signed for the coming season with the New England Stock company.

Maude Winter was out of the cast during the two latest productions by the Frawley company at San Francisco. Though a daughter of the Golden State, Miss Winter is said to long to return to the East.

Otis B. Thayer is in town again after a successful season in comic opera at Milwaukee.

Thomas W. Broadhurst arrived yesterday from Europe.

Harley Merry is painting the scenery for the Kiralfy naval spectacle at Madison Square Garden, a feature of which will be, it is said, the largest single piece of scenery ever painted. Mr. Merry is also providing the scenery for George H. Wilson's productions.

M. M. Theiss is arranging the bookings for Tony Farrell in The Hearthstone.

The International Play Bureau has arranged with Manager A. H. Sheldon, of the People's Theatre, to use Louis Eagan's scenic production, The Midnight Flood, for the opening of his season.

Robert B. Mantell's next season's tour, under the management of M. W. Hanley, has been booked through the principal cities.

Mabel Dixey, the pretty little ingenue, on Friday transmitted to cylinders ten dramatic and vocal selections for the phonograph exhibit of the Leibler Company.

Apple Blossoms, a New England pastoral play, by Leonard Mitchell and Justin McEachren, will be first produced on Aug. 4, in Great Falls, Mont., for the benefit of the Deaconess Protestant Hospital. The play is said to be novel, simple and pure. The leading characters will be played by Mr. Mitchell and Ella Wilson, who may take the play on tour next season.

Why Smith Left Home will be produced on Aug. 21 at the Columbia Theatre, Chicago.

The Dawn of Freedom, which will be produced at the Fourteenth Street Theatre, on Sept. 14, will go direct from here to McVicker's Theatre, Chicago, opening there on Oct. 19.

In his offices on Thirtieth Street E. H. Engelman is perfecting arrangements for the cast and production of Vladimir, a new Russian romantic comedy-drama, by Theodore Kramer, which Mr. Engelman's company will produce this season. Some well-known players have been engaged. Mr. Engelman's latest move was to send Edward Elsner, who will play one of the leading roles in the play, to St. Peterburg to get accurate designs of the court dresses and different localities made use of in the play. Mr. Elsner left last week on a North German line steamer, and will spend a short time in England before going to Russia.

Julia Arthur is expected in this city this week to attend to some preliminaries for her forthcoming tour this season.

The London *Era* says that the "American invasion of plays and players at the Garrick Theatre does not appear to have been particularly attractive. "It was acknowledged in open court that My Friend the Prince was not a financial success. Too Much Johnson had a very short run, and now Sue, that was supposed to be strong enough to draw all London, goes out of the bills on Tuesday next after four weeks' run."

Harry C. Kennedy informs THE MIRROR that he is now the sole owner of Siberia, by the late Bartley Campbell.

The book of Ulysses, which The Bostonians will produce next season, is by Roland E. Phillips.

James Forbes has been engaged as press representative of the American Theatre.

Eliote Enneking has returned from Winthrop Beach.

The Professional Woman's League held its August literary meeting yesterday. Mrs. Louise Viscilius Sheldon read a paper on Africa. Next Monday the League will hold its business meeting.

Robert A. Bennett and Charlotte Mapes, professionally known as Lola Morrisse, both of New York city, were married by Judge Newell at Bristol, Conn., on April 6, 1898.

Seth Cobell Halsey, a recent graduate of the Stanhope-Wheatcroft Dramatic School, has just returned from a few weeks' stay at Mount Clemens, Mich.

CORRESPONDENCE.

[Received too late for classification.]

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Burk's U. T. C. to good business July 27. Spooner Dramatic co. 1-6.

IOWA.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Kirk Comedy co., who have been playing through southwestern Iowa, stranded here July 27.

INDIANA.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): Richards and Pringle, Rusco and Holland's Colored Minstrels July 25 to large business; well pleased audience.

MICHIGAN.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Davis Concert co. July 21 to good business; audience disappointed. Richards and Pringle, Rusco and Holland's Minstrels 27 to a well pleased audience of goodly size.

KALAMAZOO.—Will Rising's Opera co. is doing good business at Lake View Casino, under the management of Aubrey Mittenthal.

ARENA.

CHILLICOTHE, O.—Harris Nickel Plate Circus July 28; good performances; crowded houses.

NORWALK, O.—Sipe and Blake's Dog and Pony Show July 27 to big crowds.

QUEBEC, CAN.—Walter L. Main's Circus July 23 to good and well pleased audiences.

MONTREAL, CAN.—Walter Main's Circus July 25, 26 to good business. The show is an excellent one, containing a large number of clean features.

WATERTOWN, S. D.—John Robinson's Show July 21; splendid performance to fair attendance.

KALAMAZOO, MICH.—Buffalo Bill's Wild West drew a large crowd July 22 and gave a very interesting entertainment.

COLDWATER, MICH.—Sipe and Blake's Dog and Pony Show July 25 drew very good business and pleased immensely. The tents were blown down during the afternoon show.

HAMILTON, O.—Pawnee Bill's Wild West July 26; hundreds turned away at the evening performance.

ARENA NOTES.

The roster of advertising car No 2, of Wallace's Circus, is as follows: R. P. Janette, manager; Ed Norris, boss bill poster; T. O. Rossman, assistant bill poster; W. M. Scott, lithographer; Al. McCann, lithograph boards; J. H. Pallas, banners; A. Pipenbrink, programmer; A. Howe, William Roddy, W. B. Menefee, Thomas Van Eider, H Capito, Charles Phillips, H. Wauman, W. J. Hutchings, Paul Martin and L. Schlenk, bill posters; C. S. Wright, paste maker; Frank Parker, porter.

Thomas F. Leddy, leader of the band of Hunting Brothers' Circus, was shot by Bob Hunting, manager and clown of the circus, during a dispute over salaries at Canandaigua, N. Y., on July 25. Hunting was arrested and held to await the result of Leddy's injuries.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
CORSE PAYTON STOCK (David J. Ramage, mgr.): Glens Falls, N. Y., Aug. 1-6, Schenectady 8-13.
COURTLEIGH STOCK: Bay City, Mich., June 3—indefinite.
FERRIS COMEDIANS (Dick Ferris, mgr.): Oshkosh, Wis., Aug. 1-6.
FRAWLEY: San Francisco, Cal., June 13—indefinite.
HOEFFLER STOCK (Jack Hoeffler, mgr.): Oshkosh, Wis., Aug. 1-13.
KING DRAMATIC (Charles King, mgr.): Harrington, Del., Aug. 1-6, Dover 8-13.
LEWIS, DOROTHY (W. O. Edmunds, mgr.): Detroit, Mich., July 31-Aug. 6.
LONG, FRANK E.: Columbia, Mo., Aug. 1-6, Moberly 8-13.
MCCULLOM STOCK: Cape Cottage, Me.—indefinite.
NEILL COMPANY: Grand Forks, N. Dak., Aug. 1-3, Fargo 4-6.
PERUCHI-BELDENI: Nashville, Tenn., July 18 Aug 14.
RANKIN, MCKEE (Stock): St. Paul, Minn., July 11—indefinite.
SALISBURY STOCK: Milwaukee, Wis., May 23—indefinite.
SAM T. SHAW: Port Townsend, Wash., Aug. 1-6, Tacoma 8-13.
SEWARD COMEDY (Edward C. Stewart, mgr.): Lonaconing, Md., Aug. 3-5, Frostburg 6-8.
SHERMAN, ROBERT: Griggsville, Ill., Aug. 1-6, Clinton 8-13.
THANHOUSER STOCK: Atlanta, Ga.—indefinite.
WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

OPERA AND EXTRAVAGANZA.

BOSTON LYRIC OPERA: Cincinnati, O., June 19—indefinite.
BRINKLEY OPERA (R. C. and W. J. Brinkley, mgrs.): Memphis, Tenn., June 23—indefinite.
HERBERT, VICTOR: Manhattan Beach, N. Y., June 27—indefinite.
HOPPER, DE WOLF: Manhattan Beach, N. Y., June 27-Aug. 6.
KANE OPERA (No. 1): York, Pa.—indefinite.
KANE OPERA (No. 2): Williamsport, Pa., July 25-Aug. 6.
MADISON SQUARE OPERA: Springfield, Mass., July 18-23.
PALMER OPERA: Lancaster, Pa., June 27—indefinite.
WILBUR OPERA: Buffalo, N. Y., June 6—indefinite.

VARIETY.

GAY MORNING GLORIES: Cincinnati, O., Aug. 7-13.

MINSTRELS.

CLEVELAND AND WILSON'S: Scranton, Pa., Aug. 3, Wilkes-Barre 4, Williamsport 5, Lancaster 6.
GORTON'S: Portage, Wis., Aug. 5, Menominee, Mich., 8, Stillwater, Minn., 9, Hudson, Wis., 10, St. Cloud, Minn., 11, Little Falls 12.
OLIVER SCOTT'S: Ironwood, Mich., Aug. 4, Ashland, Wis., 5, Duluth, Minn., 6, West Superior, Wis., 8.
RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Grand Rapids, Mich., Aug. 3, Kalamazoo 4, Three Rivers 5, Chicago, Ill., 6, 7, Indianapolis, Ind., 8-13, Cincinnati, O., 14.

MISCELLANEOUS.

BELLSTEDT CONCERT BAND: New Orleans—indefinite.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—indefinite.
B. R. RAVEN'S BAND: Brighton Beach, N. Y.—indefinite.
COYLE MUSEUM: Omaha, Neb., June 27—indefinite.
MCEWEN, HYPNOTIST: St. Cloud, Minn., Aug. 1-6.

CIRCUSES.

BARNUM AND BAILEY: Sunderland, Eng., Aug. 1, 2, West Hartlepool 3, Scarboro 4, York 5, Lincoln 6, Blackpool 8-10, Preston 11, 12, Southport 13, Bristol 15-18, Weymouth 19, Bournemouth 20, Southampton 22, 23.
BUFFALO BILL: Chicago, Ill., Aug. 1-8.
MAIN, WALTER L.: Ingersoll, Ont., Aug. 3, St. Thomas 4, London 5, Windsor 6, Chatham 8.
PAWNEE BILL'S WILD WEST: Bloomington, Ill., Aug. 4, Dixon 5, Rockford 6, Freeport 8, La Salle 9, Joliet 10, Ottawa 11, Peoria 12.
RUNNING ELKS WILD WEST: Asbury Park, N. J., Aug. 1-8.

GEORGE W. WILSON'S TOUR.

Arrangements are nearly completed for the starring tour of George W. Wilson at the head of the Boston Ideal Stock co., under management of E. V. Phelan, presenting a repertoire of the successes that made Mr. Wilson famous in the list of comedians. The best of the popular price houses will be played, and an especially strong company has been engaged, Manager Phelan being still on the lookout for a good male quartette. Owen Ferree, of the Packard Theatrical Exchange, has charge of the matter.

A BACHELOR'S HONEYMOON.

A Bachelor's Honeymoon, an original farce comedy by John Stapleton, that had its first production at Hoyt's Theatre in August, 1897, and closed at the Columbia Theatre, Washington, D. C., after a successfull tour, will begin its second season about the middle of September with a cast of selected players, headed by George F. Nash. The comedy is a very amusing one.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

FAMOUS ORIGINAL BOSTONIANS.

CALL New members will report 505 W. 21st St., New York, Monday, Aug. 8, at 11 A.M., for rehearsal. Former members will report at this address August 15, 11 A. M. Season opens at Manhattan Beach, August 22.

BARNABEE & MACDONALD, Propr's.
Direction of
FRANK L. PERLEY.

Wanted, a Partner.

Will invest $500 in Stock Company; situated in good sized city. Can furnish carload of Scenery and will play leading parts.

Address Z., MIRROR office.

LETTERS TO THE EDITOR.

FLORENCE HAMILTON'S SIDE OF IT.

GLENS FALLS, N. Y., July 20, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Yesterday I was shown an article in your issue of last week—a letter from Scott Marble regarding the play entitled My Husband.

In 1888 I entered into an agreement with Scott Marble, who was at that time sojourning in Chicago, Ill. He agreed to write me a new and original play, for which he was paid the sum of $250 cash, which I don't think he will deny. The play was produced by a good cast, most of them selected or recommended by Mr. Marble, and under the management of the late Colonel Keyes, one of Mr. Marble's friends. It was a dire failure. Considerable money was lost. People told me that it was only two 15-cent books fixed over. The Chicago press corroborated this.

We closed and organized a repertoire co. Mr. Marble came to see me about royalty. I was very indignant about the matter, losing so much money and ending in such a failure, that he agreed in the presence of witnesses to let the piece go for what I had already paid him, $250, and other small change for sundries. My Husband, the title, was my own suggestion.

I laid the manuscript away. Season before last I had it all changed and rewritten, knowing the play was my property to do with as I thought proper. The play gave fair satisfaction after it had been rewritten. Now he desires a royalty for something that was a flat failure until changed by another.

Now, regarding his trying to find me: I think he could easily have done so had he tried. He had my father's address in Chicago, also other addresses, my standing card in THE MIRROR for last nine months, and I am fairly well known and could easily be found.

Trusting this will enlighten those desirous of knowing the true facts in the case, I am, very respectfully,

FLORENCE HAMILTON.

MR. KELLERD CORRECTS.

QUOGUE, N. Y., July 23, 1898.

To the Editor of The Dramatic Mirror:

SIR.—May I set right a couple of slight mistakes which crept into my interview? I was *not* the original in America of the leading part in The Bells of Haslemere, for it was done for the first time in America at the Boston Museum. I was the first actor to play the part in New York, however. Also, everyone remembers Wilton Lackaye's performances of Prince Saviani at the Star Theatre, New York. I finished the season when he was compelled to quit to play with Mrs. Fiske in Featherbrain. As to St. Aubyn in The Crust of Society, the play was read to me, and terms made, but Mr. Stetson had not definitely settled the date of production. When he did so, a week or so later, I was *hors de combat* with a sprained ankle, and I did not play the part until some few weeks later.

Sincerely,
JOHN E. KELLERD.

OBITUARY.

Washington M. Darrow, chief musician of the Tenth U. S. Cavalry, was wounded at Santiago, Cuba, on July 3 and died a week later at Atlanta, Ga. Born in Cincinnati in 1861, he had led various theatre orchestras, and had toured with James R. Waite, Katherine Rober, and Ethel Tucker. As a cornet soloist he was widely known. He joined the United States Army ten years ago, and had been stationed in the Northwest.

Carl Beer, the German pianist, committed suicide on July 27, at Atlantic City, N. J., leaping into the ocean from the steel pier, in the presence of a large crowd, and fighting away those who strove to save his life. He is believed to have been temporarily insane.

Married.

BENNETT—MAPES.—Robert A. Bennett and Charlotte Mapes (Lola Morrissee), at Bristol, Conn., on April 6, 1898.

JOSE—SHRIEVE.—In San Francisco, Cal., Richard J. Jose and Sophia Theresa Shrieve.

STUART—TEMPEST.—Cosmo Stuart and Marie Tempest, in London, England, on July 27.

Died.

BEER.—Carl Beer, at Atlantic City, N. J., on July 27.

DARROW.—Washington M. Darrow, at Atlanta, Ga., on July 19, aged 37 years.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - - AUGUST 6, 1898.

Largest Dramatic Circulation in the World.

CURRENT AMUSEMENTS.

Week Ending August 6.

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th. St. nr. Seventh Ave.), Closed.
COLUMBUS (125th St. nr. Lexington Ave.), Closed.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDEVILLE.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
TERRACE GARDEN (58th St.), CONCERTS.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), ROOF GARDEN, VAUDEVILLE.
MURRAY HILL (Lexington Ave. and 41st. St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), YANKEE DOODLE DANDY—8 to 14 Times.
CASINO ROOF-GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRICK (35th St. East of Sixth Ave.), Closed.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MINER'S (312-314 Eighth Ave.), Closed.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH St. (14th St. nr. Sixth Ave.), Closed.
IRVING PLACE (Southwest cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12.30 to 11.00 p. m.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 8th St.), Closed.
LONDON (235-237 Bowery), Closed.
PEOPLE'S (199-203 Bowery), Closed.
MINER'S (165-169 Bowery), Closed.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.) Closed.
PARK (293 Fulton St.), Closed.
HYDE AND BEHMAN'S (340 to 352 Adams St.), Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), Closed.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (585-587 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

A CHAUTAUQUA LESSON.

"CHAUTAUQUA," as the title of a system of popular education on religious lines—or under religious auspices—that encourages study of certain profane classics after expurgation, among other things that would not under any construction need expurgation, has become noted. And the locality of Chautauqua, originally a religious camping ground from which the system took name and form by virtue of the system has become noted as the Summer rallying place of those who promote and those who are promoted in the studies that have been an intellectual inspiration to thousands of persons who without the system might never have turned to study. Like the system itself, the *locus in quo*, really a Summer resort, is such under restrictions that please its habitues. It cannot be said that it has been expurgated, for it always was as it is. It lacks many worldly features that are supposed to make ordinary Summer resorts popular, yet it is popular because it systematically appeals to a large body of citizens. In short, it is Chautauqua.

There can be no doubt that Chautauqua, in its local work and mild recreations, as well as in its widespread educational influence, performs admirably for the benefit of those who support it as well as for those who are supported by it. Yet it is inevitable, owing to human eccentricity, and in spite of its conventions and its regulations, that Chautauqua should now and then be surprised by imperfect attempts at expurgation or by the license of speech of its occasional lecturer. One of its recent lecturers was Professor L. DUPONT SYLE, of the University of California, and the dramatic critic of the San Francisco *Examiner*. Professor SYLE, in a historical lecture on the Drama, after a scholarly exposition of his subject, became contemporary in this wise:

In the last ten or fifteen years the theatre has undoubtedly spread in popularity immensely, both in England and in the United States. Twenty years ago there were hardly more than a dozen theatres in London. Now there are forty-four. Those of you who are accustomed to visit New York every year or so must notice that almost every time you go there there is a new theatre opened. This shows, of course, that people are beginning to come back to the theatre; that the Puritanic idea, the Puritanic antipathy to the theatre, which rightly or wrongly once held sway in Old England and largely, too, in New England, is passing away; and that the theatre in England and in our own country is approximating to what it long has been in France and Germany—that is, a high intellectual delight, recreation and amusement for decent and intelligent people.

Now, there is no reason in the world why the theatre should not be that. I believe that it is absurd to say that a theatrical performance in itself is wrong and wicked. It is not, because a dramatic performance, if correctly given, is nothing but a representation of life, and if you condemn a well constructed play of good ethical tone, then you condemn life.

It is not often that I have a chance to say a word to my friends the parsons; so I will take this opportunity. I get an immense amount of good advice from them; fifty-two times a year when I go to church I receive ethical instruction; and now I have a rare chance to have my say. I have great respect for the profession of the parson or Preacher. My own father was a preacher, and—though I am his son—one of the best men that ever lived. Therefore I do not speak in ignorance when I say that I do regret, sincerely, the position of most of the clergy toward the theatre. The theatre will never be reformed by preaching against it. It is not possible. There will always be in the United States a majority of the population who will go to the theatre, whether you want them to go or whether you do not. Now, of course the parsons will control those in their congregations who believe that the theatre is wrong, but they will never get any further than that; they will never get at the sinners on the outside by declaiming against the theatre. The theatre had much better be accepted as an institution which can be reformed, and can be put where it belongs, than be decried as a thing essentially wicked in itself. The way to reform the theatre is not to begin with the manager, because the manager is seldom anything but a mercantile speculator. He will sell you exactly the kind of a play you want, just as a man will sell you new potatoes or old potatoes, or he will sell you good potatoes or bad potatoes, exactly as you ask for them. He acts simply as a machine to supply the wants of his customers. That is exactly the position of the ordinary theatrical manager to-day. He is nothing but a middleman, and if the public say "We want clean, decent, intellectual plays," the manager will furnish them; and if they say, "We want the other kind of plays," the manager will furnish them. All we can say in criticism of this attitude is this: that you and I don't choose to be managers; we would rather be in any other kind of business. But, I repeat, we can never reform a manager who has gone into the theatrical business with the intention of supplying the demand, by standing off and telling him that he is a bad man and ought to give us something else. He never will do it. He will always give us something that we want to pay for. Neither can we reform the stage by reforming the actors.

You have heard a great deal about the immorality of the stage. Now, I have known a great many actors, and I have no hesitation in saying, with the exception of the doctors, who, in my opinion, are the truest successors of the apostles to-day, that in morals and in intelligence the members of the theatrical profession will compare very favorably with the members of any profession in our country. You will never, I say, reform the stage by trying to reform the actors. They simply will laugh at you and think you hypocritical. When you try to reform the theatrical profession you put yourself in the attitude of saying, "I am better than thou;" you get into the pharisaical attitude, and they won't stand it. The only way to reform the theatre is to reform the audiences—you, and me, and the people who do not go to the theatre. It seems to me, with due respect to the good people who do not go to the theatre, that you will accomplish far more in the way of reform if, when you see advertised a Shakespearean play, or a play by any writer whose name you know is a standard or test for a play that is both decent and intelligent, you will go to such plays, and abstain from going to plays whose names are not guarantees for decency and intelligence. And I am happy to say that I have some friends among the clergy who do take this position. There are good men in the city of New York, prominent ministers, who make a point of practicing the policy of going to a good play, of looking at the theatre, when properly conducted, as a decent and rational amusement, and getting both profit and instruction from it.

The truth of the Professor's words is too apparent to require bolstering. It is to be hoped that he made the matter so plain that the preachers among those addressed by him will think it over. If they approach the subject earnestly, it is safe to say that the ranks of the clergy now known as friends of the theatre in its best estate will be recruited from the ranks of the clergy of a denomination that has notoriously been unjust to the stage and uncharitable in its attitude toward the people of the stage.

PERSONAL.

THORPE.—Courtenay Thorpe was the Orlando at an open air performance of As You Like It at the Alexandra Palace, London, on July 14.

MCWADE.—The marriage of Robert McWade, Jr., and Mena Ring will not be celebrated until September.

GLENDINNING.—John Glendinning has been engaged for an important role in The Gipsy Earl, George R. Sims' new melodrama, to be produced at the Adelphi Theatre, London, this month.

NETHERSOLE.—Olga Nethersole has recovered from the injuries she sustained in a railway accident on May 12.

GROSSMITH.—George and Weedon Grossmith will play a joint starring tour in England next season, appearing in Young Mr. Yarde, a comedy by Harold Ellis and Paul A. Rubens.

PINERO.—Arthur W. Pinero is in the Engadine, working upon his new comedy for John Hare.

DAIROLLES.—Adrienne Dairolles directed the production of an open-air fairy play given at a garden party in London recently.

MODJESKA.—Madame Helena Modjeska is at San Diego, Cal., rehearsing with her company. It is understood that she will add to her repertoire for next season elaborate productions of Cleopatra and Twelfth Night.

OLCOTT.—Chauncey Olcott will arrive this week from Europe, after a Summer spent in England, Ireland, and Scotland. His season will open on Sept. 5 at Chicago.

GILLETTE.—William Gillette returned last week from England and went at once to his sister's home in Hartford, Conn., where he will rest until his reappearance at the Empire Theatre.

HARRIS.—Wadsworth Harris, after visiting his mother, Mrs. General Murray, at her Summer home in the St. Croix Valley, Maine, left last Wednesday for California, to rejoin Madame Modjeska.

FOX.—Della Fox will star next season, under management of Frank Murray, in a new operatic comedy by Edgar Smith.

ALLEN.—Viola Allen attended the last performance of Sir Henry Irving's London season, July 1, and was present at an impromptu reception on the stage. Sir Henry greeted Miss Allen and congratulated her on her coming debut as a star.

SMITH.—Harry B. Smith sailed on July 23 from England. He brings with him the completed libretto for The Fortune Teller, in which Alice Nielsen will make her stellar debut at Wallack's. The score, by Victor Herbert, is said to be in that clever composer's best vein.

LACKAYE.—Wilton Lackaye was a specially honored guest of the Clover Club, Philadelphia, recently, on the occasion of that organization's outing with the Morelton Club at Torresdale.

IBSEN.—Olaf Liljekrans, one of the earlier dramas of Henrik Ibsen, and never before published, had its first performance in Berlin recently. The play is very long, and required two evenings for its production.

DENE.—Violet Dene, who played the title-role in the English production of The Ballet Girl, has been engaged by E. E. Rice to come to this country to play the part. She is a sister of Letty Lind.

ROBINSON.—Anna Robinson, who has been abroad since last February, has returned to New York. She was summoned home by an imperative cablegram telling of the illness of her mother. Miss Robinson will sail again for London in October under contract to Charles Hawtrey.

ARCHIBALD.—The August issue of *Scribner's Magazine* contains a graphic and interesting article written by J. F. J. Archibald, formerly the correspondent of THE MIRROR at San Francisco, descriptive of the battle near Cabanas, Cuba, which Mr. Archibald witnessed in his capacity of war correspondent for the San Francisco *Post*.

SOUSA.—John Philip Sousa, "the March King," is to receive a commission as Captain of Musicians of the Sixth Army Corps.

MURRAY.—J. Duke Murray was called from his summering at Cape Cottage, Me., last Saturday, by a telegram, announcing the serious illness of his father at Chicago. Mr. Murray passed through New York yesterday en route to that city.

CLARK.—Scotson Clark, who returned to England last year after gaining much notice by his clever sketches for THE MIRROR and other papers, is designing the costumes for the next Drury Lane pantomime.

ROSE.—Frank Oakes Rose is directing the productions of Pain's new pyrotechnic spectacle, The Siege of Santiago, at Buffalo and Rochester. He will make a short visit to New York next week.

BANCROFT.—Sir Squire Bancroft, who is a sufferer from sciatica, is seeking betterment of health at a medicinal spring resort in Germany.

DUSE.—Eleanora Duse is reported as seriously ill.

BURT.—Laura Burt and her mother arrived last Friday from England, where Miss Burt made a great success as June in Blue Jeans. The American actress declined several offers to remain in London—one for Drury Lane—preferring to reappear here as Madge in In Old Kentucky.

CLARKE.—Mr. and Mrs. Creston Clarke (Adelaide Prince) will open their regular season on Sept. 12, at Atlantic City, N. J.

GILMORE.—Paul Gilmore left town on Saturday to spend a fortnight at St. Cloud, N. Y., where he will study his role in The Dawn of Freedom.

TEMPEST.—Marie Tempest and Cosmo Stuart, the English actor, were married last Wednesday in London. The ceremony was private.

RUSSELL.—Lillian Russell will sail on the *Teutonic* to-morrow (Wednesday) with her sister, Susie Leonard. Miss Russell will sing in Berlin for six weeks, and will then visit St. Petersburg, Vienna, and other continental cities, expecting to return before Christmas.

O'MARA.—Mr. and Mrs. Joseph O'Mara have returned from Europe to make their home in this city. Mr. O'Mara will reappear in The Highwayman at Manhattan Beach next week.

MORGAN.—Mr. and Mrs. Edward Morgan (Adelaide Cushman) will return to this city from London in a few days.

WHYTAL.—Mr. and Mrs. Russ Whytal will return from Europe this month. They have been cycling through England, Holland, Germany, and France.

WAINWRIGHT.—Marie Wainwright, who is passing the Summer at Nahant, is arranging an entertainment, one of the strong features of which will be scenes from As You Like It. Her two daughters will take part.

DRAKE.—Frances Drake is spending her spare time in Boston in reading plays which have been submitted to her in the hopes that she may go starring next season.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

F. G., Povidence, R. I.: George R. Edeson is a member of the stock co. at Elitch's Gardens, Denver, Col.

GEORGE L. COYNE, Philadelphia, Pa.: The Soudan was written in collaboration by Augustus Harris and Henry Pettett.

L. L. A., Pittsburg, Pa.: Edouard von Kilanyi, of "living pictures" fame, died in New York city on Dec. 4, 1895.

A FRIEND, St. Louis, Mo.: You can obtain the information by addressing a letter to the actor in question, care of THE MIRROR.

HENRY C. BURTON, Chicago, Ill.: The first American production of Ours took place at Wallack's Theatre, New York city, on Dec. 19, 1866.

M. D. C., Newark, N. J.: Agnes Robertson (Mrs. Dion Boucicault) made her New York debut on Oct. 22, 1853.

H. B. S., Houston, Tex.: Sol Smith was born on April 20, 1801, and died at St. Louis, Mo., on Feb. 14, 1869.

THEATREGOER, Sacramento, Cal.: Carroll Johnson recently appeared in The Gossoon in San Francisco.

ENQUIRER, New York city: Augustin Daly revived The Country Girl at his theatre on Feb. 16, 1884, which was its first production in New York city since 1839.

CHARLES I. WATKINS, Omaha, Neb.: G. L. Aiken's version of Uncle Tom's Cabin was first produced at the Museum, Troy, N. Y., in September, 1852.

KARL MEYER, New York city: Maurice Strakosch was born at Seelowitz in Moravia in 1825. He died in Paris Oct. 9, 1887. In the course of his career he managed Adelina Patti, Carlotta Patti, Marie, Gabrielle Kraus, Marie Heilbron, and Clara Louise Kellogg. He also introduced Nilsson and Campanini to America. When twelve years of age he showed precocious talent as a pianist. After that he studied at Vienna under Lechter, and for three years was a protégé of Mme. Pastor. In 1859 he came to New York and organized a musical festival at which the Patti family assisted. After that he married Amalia Patti and engaged in various concert and operatic enterprises, becoming one of the best known impresarios of his time, and operating in Paris, London, Vienna, Rome, and America. He excelled as an accompanist and had a thorough knowledge of music. His brother, Max Strakosch, was also well known as an impresario and was in partnership with him in many of his managerial enterprises.

ENQUIRER, New York city: Yes; there was such a case. It resulted in a suit brought by Shook and Collier in 1884 against Robert Buchanan. Buchanan wrote to Shook and Collier stating that he had a dramatic society drama, and inquired if they would produce it at the Union Square Theatre, and upon what terms. They replied that they would use the play and would pay $5,000 for it and make an advance payment of $250. After Buchanan had received the advance money in London he came to New York, and read a play to the managers which was a complete surprise to them. The scenes were laid on the Western prairies, and the leading male characters were to appear in red shirts and with their trousers tucked in their boots. The managers rejected the play, contending that it was not a "society" drama, and demanded that Buchanan refund the advance money. Buchanan declined to comply with their demand. The managers accordingly brought suit in the Supreme Court, and the jury gave them a verdict of $250 against the author. In giving his testimony, which was taken in London, Buchanan stated that in his judgment the play was exactly what he had represented it to be—a society drama.

THE USHER.

There seems to be a muddle about the war tax in relation to theatrical companies, and the situation at present is such as to occasion considerable anxiety among managers, especially those whose organizations are booked to appear in small towns next season.

It is an unfortunate fact that whenever our law-makers touch upon theatrical matters they make a mess of it. The reason is that Congressmen, individually and collectively, are grossly ignorant of theatrical business methods and conditions. They have no conception whatever of the needs of the great number of persons connected with the theatre in this country or of the magnitude of the interests involved, and the result is that legislation affecting the profession usually carries with it an aroma of hayseed.

Making due allowance for the haste with which the war revenue bill was prepared and pushed to enactment, there is no adequate excuse for the ambiguity characterizing that part of it which affects the theatrical business. And this ambiguity is further emphasized by the fact that the collectors of revenues appear to be ignorant of the spirit and purpose of this feature of the Act, and they are disposed to interpret it in a way that is unjustly discriminating.

We can understand the zeal that leads those officials charged with collecting the war taxes to see that the law is rigorously complied with; but we cannot understand the obvious intention to take advantage of the cloudy phrasing of the law and harshly misconstrue it so that an inequitable and intolerable burden of taxation is placed upon the shoulders of managers of small traveling companies, wholly disproportionate to that exacted from other managers.

The basis of the present excitement and alarm has its origin in the belief that companies playing in towns of less than 25,000 population will be required to pay a tax of $100 annually in every State in which they appear.

Except inferentially there is nothing in the Act that justifies the imposition of such a tax. But Mr. Scott, the Commissioner of Internal Revenue, writes: "If a company plays in any building or place whose proprietor or lessee is not required to hold the special stamp tax of $100, the company itself must pay the tax under paragraph 7 of this section, reckoned from the first day of the month in which the liability begins, to the first day of July following, at the rate of $100 for the year beginning July 1 in each calendar year. The special tax is required to be paid by the company for each State in which it plays in such a building or State."

The buildings or places "whose proprietor or lessee is not required to hold the special stamp tax" presumably are those situated in towns of less than 25,000 population, for in paragraph 6 of the Act it is provided that "Proprietors of theatres, museums, and concert halls in cities having more than 25,000 population, as shown by the last census, shall pay $100."

Paragraph 7 of this section, to which Commissioner Scott refers and on which he bases his ruling, provides that "The proprietor or proprietors of circuses shall pay $100. Every building, space, tent, or area where feats of horsemanship or acrobatic sports or theatrical performances are exhibited shall be regarded as a circus," and one special tax shall be paid in each State.

Let us briefly analyze the law and see whether there lies in it any warrant for the absurd construction that the revenue officials are desirous to give it.

We have a right first to inquire what purpose and intention the legislature had with respect to taxing theatrical interests?

First of all, it was meant that the owners or lessees of theatres in cities having more than 25,000 population should pay $100 a year. Towns smaller than that were specifically exempted in order that an onerous and inequitable tax should not be imposed upon managers whose business is too small to justify it.

Second, circuses and itinerant exhibitions giving performances under tents or in buildings not regularly conducted for theatrical entertainments (and therefore exempt from taxation) were to pay $100 in each State—a reasonable exaction, because shows of this description usually do business on a large scale and they could not be reached for taxation in any other way. The inclusion of "theatrical performance" in the exhibitions defined a "circus" by the law was clearly meant to cover performances of that nature given in "tents or areas" where equestrian or acrobatic shows are ordinarily presented.

Commissioner Scott's ruling, then, rests upon two points—the first, that companies are required to pay the tax when they appear in theatres that are exempt from taxation; second, that they must pay it when they appear under canvas, or under the conditions that bring them into the same category as a circus.

It is ridiculous to suppose that Congress contemplated burdening the managers of small companies playing chiefly in the one-night stands with a tax of $100 in each State, when it expressly exempted theatre managers in such towns.

If Commissioner Scott's interpretation should be sustained, the manager of a little company touring in minor places would have to pay taxes aggregating anywhere from $500 to $1,500 a year, while attractions of the first rank, playing only the larger cities, would escape taxation altogether, and the manager of a theatre in New York, Boston, Chicago, or Philadelphia would pay only $100.

Many of the small managers could not pay such taxes; their imposition would drive them out of the business. As it is, numbers will cancel their routes—or, at least, such portions as include but a few towns in one or more States—if their fears of the tax become a certainty.

As a matter of fact, there is no direct authority for the ruling of Commissioner Scott. It is contrary to the spirit of the Act, and it is made plausible only through the loose and clumsy text of the law.

It may be that the Commissioner has not grasped the subject fully, or that his interpretation is improperly expressed. Be that as it may, a large number of managers are in a quandary of doubt, and as the opening of the dramatic season is at hand the matter ought to be cleared up at once.

THE MIRROR has placed the matter before Commissioner Scott, and has asked him to answer several categorical inquiries designed to cover all the points in doubt. Probably this information will be received in time for publication in the next issue.

Should the Commissioner adhere to the opinion previously given, steps should be taken at once by those managers interested to prevent an injustice that could not fail to work incalculable injury to a great many resident and touring managers and indirectly to large numbers of actors. They should organize without delay and prepare to test the legality of the tax.

Meanwhile, they must wait to see what final instructions the Commissioner will give to the collectors on this subject. It may be that the monstrous blunder that is threatened may be averted by official good sense and fairness, without the necessity of a protest through judicial channels.

THE PENALTY OF PHILANTHROPY.

Down in Newspaper Row, beside the war bulletins and the newsboys and the editors, there is a wagon whence milk is dispensed at the nominal figure of 1 cent a "throw." Into this enchanted region wandered, the other day, George H. Broadhurst, playwright, and "Jake" Rosenthal, manager and author. The proprietor of the dairy vehicle, tumbling to the obvious prosperity of the wanderers, signaled to a demure little girl, who straightway approached the strangers and craved, in plaintive voice, the price of a stein of milk. Mr. Broadhurst was touched to the extent of one dime by the piteous appeal, and Mr. Rosenthal thoughtfully added a nickel to the collection. Then they went their way. But not unmolested. The news spread like mad that two men possessing 15 cents at one and the same time were in Park Row. The park benches were emptied in a minute, the little knots of men paid to read the war bulletins stampeded, newsboys forgot their nefarious trade and ran, reporters and editors dashed out from their lairs, and the theatre men were mobbed. So great was the crowd that the cable cars were blocked, and the police had to disperse the multitude. The Rialto men responded at first to the cries for charity and had blown in something like $6 before an escape was effected. Next time they visit Park Row they will travel incog.

THE NEW KIRALFY SPECTACLE.

Imre Kiralfy will present next week, at Madison Square Garden, a new naval spectacle, promising to be most interesting and timely. A lake will be made in the arena, scenery representing Manila, Santiago, and Key West will be employed, and the American and Spanish squadron will be shown in working models of the ships. The chief episodes of the naval encounters in the present war will be faithfully reproduced, including Lieutenant Hobson's heroic exploit and the destruction of Cervera's fleet. Two performances will be given each day, beginning Monday.

CLARA THROPP'S TOUR.

Charles Thropp has completed the cast to support his sister, Clara Thropp, in Leopold Jordan's operatic comedy, Where's Matilda? and rehearsals will commence next week under the direction of Mr. Jordan. Already twenty weeks have been booked. The costumes will be of an elaborate description, as will also the printing, Archie Gunn having drawn for a three-sheet a charmingly effective picture of Miss Thropp as Matilda.

LESLIE MATTHEWS EXONERATED.

Leslie Matthews, treasurer of the Loraine Hollis company, who was arrested at Ottawa, Canada, on July 19, charged with misappropriating the sum of $11 belonging to the company, was immediately and honorably acquitted in court. A lawyer, secured to prosecute, declined to take the case into court upon being made aware of the facts.

GOSSIP OF THE TOWN.

Georges Bowles has sent out a handsome circular setting forth the recent success of Ferris Hartman in The Purser, along the Pacific Coast, the document being accompanied by a photograph of Mr. Hartman in the title-role of the play.

An act to prevent play piracy was introduced in the Legislative Assembly of Natal, South Africa, recently.

An invitation performance of Captain Kidd, or The Buccaneers, a comic opera by Clare Kummer, took place at the Duke of York's Theatre, London, on July 11. Several American players, including Joseph Brennan, William Sampson, W. B. Smith, and Samuel Reed, appeared in the opera.

Lavinia Shannon has received from Captain Randolph Dickens a beautiful cap-ribbon bearing "U. S. *Oregon*" in letters of gold. In a letter to Miss Shannon, written on board the *Oregon*, off Santiago, the day after the destruction of Cervera's fleet, Captain Dickens said: "We have remembered the *Maine!* Wear this cap-ribbon. You need not be ashamed of it."

"Fritz" C. Thayer, the redoubtable advance man who has volunteered in Troop B, Seventh United States Cavalry, puts in his spare moments while stationed at Fort Sill, Oklahoma, by writing breezy news letters for the Boston *Traveler*.

The two Belle of New York companies that George Musgrove is about to send a-touring through the English provinces will be designated respectively as the Red and the Blue. A third company, as yet a possibility, will be called the White.

J. E. Milton (formerly known as J. E. Sheehan) sailed for New York on July 30, after three months in London and Paris.

Will C. Cowper will sail for England tomorrow (Wednesday) on the *Teutonic*, expecting to return in September.

John J. McNally's new farce for the Rogers Brothers will be called A Reign of Error.

"Teddy" Marks arrived last week from England.

Amy Lee has published a neat pamphlet listing the varied and numerous roles played by her from 1891 until 1898, and quoting a few of her many enthusiastic notices.

Laura Hulbert joined the Sam Pitman company at Geneva, N. Y., July 28.

Helen Holland has returned to the city after six weeks' rest at her home in Milwaukee, and is considering several offers for the coming season.

Sousa and Klein's new comic opera, The Charlatan, was given its first rehearsal by De Wolf Hopper and company at the Knickerbocker Theatre, Friday.

Paul Gilmore's office is ornamented by the scene models for The Dawn of Freedom, with which he will reopen the Fourteenth Street Theatre. One scene, showing the deck of a United States man-of-war with the turrets and guns, makes a most effective picture.

Manager E. J. Carpenter, having completed arrangements for the tour of Sanford Dodge in the Western States, left last Friday for Minneapolis, where rehearsals have been called for Aug. 15.

Laura Clement, prima donna of the Reading Traction Opera company, has been singing with great success a waltz composed by W. A. Reynolds, musical director of that organization.

R. A. Roberts will stage Jacob Litt's forthcoming production of Sporting Life, at the Academy of Music. The production will be a magnificent one. It will cost Mr. Litt fully $40,000 to raise the curtain. There will be over 500 people upon the stage in one of the acts.

Harry Blake, of Lewis Morrison's company, who is spending his vacation abroad, writes from Paris that he was in that city on July 14, and witnessed the celebration of the anniversary of the fall of the Bastille. Mr. Blake says he was kept busy taking off his hat to the American flags that figured in most of the decorations throughout the city. Some of the Spaniards whom Mr. Blake met scowled fiercely at the Stars and Stripes that he wore in his buttonhole, but all the French were most cordial in their sentiments toward the "Yankees."

In the recent production, at Lima, O., of Miralda, by Agnes Leone Gamble and an amateur cast, Charles F. Doran, the correspondent of THE MIRROR at Lima, made an emphatic hit in the heavy role of Count Almonte, receiving liberal praise from the local press.

Gerald Griffin returned last Saturday from his vacation at Long Branch. Rehearsals of What Happened to Jones, in which Mr. Griffin is to play Professor Goodly, commenced yesterday.

Sam S. Shubert, of up-State renown, is in town arranging for the season at his theatres. He will probably return this week to the region of salt and red barns.

Dunne and Ryley are having made new scenery and costumes for A Milk White Flag.

The Widow Goldstein will open its season Sept. 1. The tour will be under the direction of H. F. Vogel, and will include a trip to the Coast. The company includes J. Ward Hadley, Willis H. Page, Albert Livingston, Anneta Howard, Marie Cote, and other players.

Eleanor Falk has been engaged for a singing soubrette role in Hotel Topsy-Turvy.

Jennie Thannheimer, principal of the Cincinnati School of Expression, is in town as the guest of a friend. She will be entertained by Blanche Walsh.

Alice Campbell is in town to begin her rehearsals with the Castle Square Opera company.

Jennie Jacobs, secretary to John W. Isham, who was seriously injured by being thrown from her bicycle recently, is again able to resume her duties.

A. H. Canby will next season manage the Garden Theatre, which will open on Sept. 6 with Little Miss Nobody, a musical play from England. The next attraction will be Richard Mansfield's production of Cyrano de Bergerac.

Fate Goodbar, author of McFee's Matrimonial Bureau, is completing his new operatic comedy, A Fair Exchange, which will open in October with a company of thirty-six people, new paper and scenic effects.

The Clerise Sisters, Ethel and Vivian, who are shown above, will appear in Edgar Selden's A Spring Chicken, all reports to the contrary notwithstanding. These clever young women, since their advent in New York, it is claimed, have been sought after by half the farce-comedy managers of America, one well-known vaudeville firm claiming to hold them under an iron-bound contract involving heavy forfeiture clauses and other formidable and imposing legal technicalities. But the matter has since been satisfactorily adjusted by Mr. Selden and the firm in question, and the Clerise Sisters will appear in A Spring Chicken as originally announced. Their act is in the line of an innovation, refreshing, and agreeable. The sisters are handsome young women who are accomplished violinists and harpists, as well as cultured vocalists. They were born in England, and received their musical education in that country, both being graduates of the Royal Academy of Music, London.

The latest traveling combinations to secure The Young American from Garland Gaden are: Baldwin-Melville, Kennedy Players, Hiatt-Hall's Metropolitan Stock company, Bubb Comedy company, and Fox Stock company, all playing different territory.

Hiatt-Hall have secured the rights of Willis E. Boyer and Alma Earle's comedy-drama, Temptation of Money. The play will be given a first-class production, and in the electrocution scene a correct fac-simile of the electrical chair will be used.

H. Victor Morley sailed from England, where he has been spending his vacation, on July 30, on the *Etruria*.

Manager M. W. Hanley has arranged with Markley and Appell, managers of the handsome new theatre at Lebanon, Pa., to open that house on Oct. 4 with Robert B. Mantell in W. A. Tremayne's romantic drama, A Secret Warrant.

Eva Randolph has secured her release from Harry Doel Parker, as the part assigned her in A Sure Cure did not prove agreeable.

E. S. Brigham, manager of the Crawford Theatre, St. Joseph, Mo., will leave New York this week, after having booked a large list of strong attractions for his theatre and other houses in the Crawford circuit. Mr. Brigham expects that the coming season will be one of the most successful that the West has known in the past five years.

Bowles and Hartman have acquired the rights for the United States and Canada to a new comedy-drama by John T. Day, of London, entitled The Fanatic. Mr. Day is the author of The Purser, Mr. Hartman's present play.

Marshall P. Wilder defines a teller of shop-worn anecdotes as "one who gathers flowers from the mental conservatories of others and retails them for the benefit of his friends."

Clifford Leigh, who has been supporting Margaret Anglin in Nova Scotia and New Brunswick, will return to town this week.

The Elks reunion at Cedar Point, Sandusky, Ohio, Aug. 11 and 12, will be marked by a grand clambake, engineered by William H. June ("Pop"), the recognized national authority upon the subject of clam.

Last Thursday was Old Guard Night at the Manhattan Beach display of Pain's fireworks. An aquatic carnival will be held at this popular resort on Aug. 9.

The People's Theatre will be reopened by A. H. Sheldon and Company on Aug. 15 instead of Aug. 29 as had been announced.

A new coliseum is proposed at Chicago on the site of the old baseball grounds.

Lillie Johnson, sister of Mrs. Sidney Rosenfeld, is ill with pneumonia at Asbury Park, N. J.

Vivian Townsend arrived in town on Saturday to rehearse for The Marquis of Michigan.

Arthur Voeghtlin has completed the new scenery for Belle Archer's tour in A Contented Woman.

Mrs. Fannie Denham Rouse, after resting at Mountaindale, N. Y., has returned to town to rehearse with Belle Archer in A Contented Woman. Mrs. Rouse will play Aunt Jim.

Vernona Jarbeau has returned to the city after visiting at Larchmont Manor, N. Y.

Manager Edwin F. Evans' Twentieth Century Comedians will begin rehearsals on Sept. 5, at Shenandoah, Pa., opening at Ashland, Pa., on Sept. 12.

The Pacheco Ideal Comedy company, that is to inaugurate the opening of the New Comedy Theatre, San Francisco, Sept. 5, is being organized in this city for the production of Mrs. Pacheco's latest comedies, The Leading Man, American Assurance, Woman's Wit, and Ten Thousand Reward. After the San Francisco engagement a tour of the principal cities of the Pacific Coast is to follow under direction of M. B. Leavitt.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The critics of Portland, Me., went into enthusiastic raptures last week over Lisle Leigh's enactment of Camille, with the stock company at the Gem Theatre, Peak's Island. Miss Leigh portrayed the character on original lines, and achieved a complete success. The business for the week was the season's record, although the patronage has been large all the Summer.

The portrait on the programme of the Gem Theatre, week of July 18, was that of the pretty face of Myrtle May, the clever and charming ingenue of the stock company, whose work in the many plays that the company has presented during the Summer has elicited in every instance liberal praise from the public, as well as from the critics of the local press.

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The Neill Stock company, which closed on Saturday a successful engagement in the Winnipeg Theatre, Manitoba, has made the Summer theatrical season in that city the brightest and the most enjoyable it has ever witnessed. The season has been pecuniarily a success, the first week's receipts running over $3,000. Socially the members of the company have been entertained royally, and their audiences have comprised the beauty and fashion of the city. Mr. Neill, in his two previous engagements, was a social lion, and this time his popularity has not waned. Brief engagements will be played at Fargo and Grand Forks, N. D. Then will follow a two weeks' vacation, then a supplementary four weeks in St. Paul and Minneapolis. The company will open in Cincinnati Sept. 26 for the Winter. Edythe Chapman, the leading woman, will remain with Mr. Neill, as will Herschell Mayall, who will be Mr. Neill's chief male support. Robert Morris, the stage-manager, will not be with the company.

It is the intention of Manager W. H. Seach, of the Grand Opera House, Winnipeg, Canada, to open his house about the middle of September with a strong stock company, which may be a permanent feature. Several well-known people will be members of the company.

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Bertha Creighton has signed as leading woman of the Woodward Stock company at the Creighton Theatre, Omaha.

Walter D. Greene has been re-engaged by Manager Woodward to play the leading heavy roles of the stock company at the Creighton Theatre next season. Mr. Greene has met with great success socially as well as artistically and his work has been highly commended by the local critics. Last week he was cast for De Perrin in A Fair Rebel, and this week for the name part in Faust. Mr. Greene's most pronounced success recently was as Stephen Brand, the difficult character heavy role in Doris.

Grace Fox is engaged for season with the Woodward Stock company at the Creighton Theatre.

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Stage-director J. C. Hoffman has engaged for the Grand Opera House Stock company, Pittsburg: James E. Wilson, Hugh J. Ward, Harrington Reynolds, Thurlow Bergen, Mr. Wadsworth, Willis Martin, Lizzie Hudson Collier, Merri Osborne, Madge Carr Cooke, Jessie Izette, Alice Butler, and Gertrude Augarde. The company will be under the management of Harry Davis.

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Helen Desmond and William A. Evans have been engaged through the Actors' Society Engagement Bureau for the Meffert Stock company, Louisville.

Colonel William H. Meffert, manager, and Oscar Eagle, stage-director and leading man, of the Meffert Stock company, Louisville, Ky., have been in town for several days engaging people and arranging for plays for the coming season, which will open in September. Esther Lyon, who was the leading lady of the company last season, has been re-engaged for the same position.

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Robert T. Haines will play leading business with the stock company at the Bastable Theatre, Syracuse, N. Y., next season.

Margaret Dibdin has signed for leading business with the Shubert Stock company.

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James K. Keane, Alice C. Keane and James K. Keane, Jr., have been engaged for the stock company at the St. Charles Theatre, New Orleans, La.

Mary Davenport has signed to play first old woman roles with the New Orleans Stock company.

Louise Closser will play prominent parts with the Grand Opera House Stock company.

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Wright Huntington and Florida Kingsley will soon terminate their engagement with the Alcazar Theatre Stock company, San Francisco.

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Margaret Hayward has been engaged for the stock company at the Park Theatre, Brooklyn.

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Margaret Mayo, late of the Columbia Theatre Stock company, Washington, returned to town after a most successful season.

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Edgar Selwyn, now with the Stuart Stock company, Rochester, will be a member of Robert Cummings' Toronto Stock company next season.

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It is doubtful if any stock engagement played in the United States since the revival of the stock system has been more completely successful than the nine weeks' engagement just completed by the Stuart Stock company, A. H. Stuart, manager, at the Cook Opera House, Rochester. It is long since Rochester has been a week stand for even the strongest attractions, but this company has made of it a highly profitable week stand. With weekly changes of bill, nine performances a week, it has packed the theatre at every performance, even under unfavorable weather conditions. Indeed, audiences exceeding the seating capacity of the house have been the rule rather than the exception, while press and public have been unanimous in praise of the completeness with which the plays have been staged and the excellence with which they have been acted. Jessie Bonstelle, the leading lady of the company, has scored a great personal triumph. A list of the parts she has presented this season will give an idea of her wide artistic range: Bessie Barton in Woman Against Woman, Rosa Leigh in Rosedale, Camille, Trilby, Anita in A Night in Havana, Kitty Fauntleroy in Dr. Bill, Gilberte in Frou-Frou, Vera in Moths, Deborah in the Janauschek version of Leah, and Louise in The Two Orphans. In every one of these varying roles she has delighted theatregoers and critics, and it is worthy of note that the more exacting the part essayed the more complete has been her triumph. Rochester theatregoers cannot get enough of her Camille, and Deborah is pronounced her greatest part. Rochester confidently anticipates a brilliant future for this talented and earnest young actress, whose capabilities seem limited only by her ambitions.

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Manager W. E. Phillips and Stage-Manager Drew A. Morton, of the stock company at the Théâtre Français, Montreal, have arrived in town, with headquarters at the office of J. J. Spies, and are engaging people for their next season, which will open Aug. 29. Mr. Morton is just recovering from a severe attack of inflammatory rheumatism, which laid him up for three weeks.

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Next season's stock company at Forepaugh's Theatre, Philadelphia, will include Carrie Radcliffe, Agnes Carden, George F. Learock, Edward Esmond, Conrad Cantzen, Thomas Dempsey, Walter Gilbert, and Charles Wunder. The season will open Aug. 13. Rehearsals are now in progress.

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Charles P. Elliot, general manager of Hopkins' theatres, is in the city.

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Kate Dalglish has been engaged by Ralph Cummings for his stock company at Cleveland.

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Olive Berkeley has been engaged for leads with the Standard Theatre Stock company at Philadelphia.

George Edeson and Daisy Lovering, upon the close of their Denver season, will go to the Girard Avenue Theatre Stock company, Philadelphia.

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Beryl Hope has been signed for Salisbury's Milwaukee Stock company.

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William Courtleigh's Summer Stock company closed a successful season at Bay City, Mich., on July 28.

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The Edwin Emery Stock company closed its annual six weeks' Summer tour of Maine at Bar Harbor, July 30. Mr. and Mrs. Hale (Nellie Lawrence) joined Charles Wayne for A Sure Cure. James Lovering will join the Bowdoin Square Stock company, Boston, and Walter Wayne will fill an engagement in Philadelphia.

THE WAR-TAX INCONSISTENCY.

There is widespread alarm among managers of traveling companies, especially those that are booked principally in the small towns, regarding the war tax of $100 which it is now generally believed will be imposed for each State visited by such attractions. The text of that portion of the Internal Revenue Act which relates to the theatrical business is as follows:

Six. Proprietors of theatres, museums, and concert halls in cities having more than twenty-five thousand population, as shown by the last preceding United States census, shall pay one hundred dollars. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls rented or used occasionally for concerts or theatrical representations, shall be regarded as a theatre: *Provided*, That whenever any such edifice is under lease at the passage of this act, the tax shall be paid by the lessee unless otherwise stipulated between the parties to said lease.

Seven. The proprietor or proprietors of circuses shall pay one hundred dollars. Every building, space, tent, or area where feats of horsemanship or acrobatic sports or theatrical performances are exhibited shall be regarded as a circus: *Provided*, That no special tax paid in one State, Territory, or the District of Columbia shall exempt exhibitions from the tax in another State, Territory, or the District of Columbia, and but one special tax shall be imposed for exhibitions within any one State, Territory, or District.

Eight. Proprietors or agents of all other public exhibitions or shows for money not enumerated in this section shall pay ten dollars: *Provided*, That a special tax paid in one State, Territory, or the District of Columbia shall not exempt exhibitions from the tax in another State, Territory, or the District of Columbia, and but one special tax shall be required for exhibitions within any one State, Territory, or the District of Columbia.

Manager E. M. Gotthold, wishing to ascertain the status of his company with regard to the tax, recently addressed an inquiry to the Commissioner of Internal Revenue. Following is the answer he received:

TREASURY DEPARTMENT.
Office of the Commissioner of Internal Revenue,
WASHINGTON, D. C., July 23, 1898.

SIR:—In reply to your letter of the 8th instant concerning a theatrical company that travels, playing in the States of New Jersey, Delaware, Connecticut, Massachusetts, and Maine, you are hereby advised that if this company plays in any theatre or opera house, whose proprietor or lessee holds the special tax stamp of $100, under paragraph 6 of Section 2 of the Act of June 13, 1898, the company is not required to pay any special tax for its performance in such building; but that if it plays in any building or place whose proprietor or lessee is not required to hold this special tax stamp, the company must itself pay the special tax under paragraph 7 of this Section, reckoned from the first day of the month in which the liability begins to the first day of July following, at the rate of $100 for the year beginning July 1 in each calendar year, under Section 3237, R. S., which Section applies to all special taxes under the internal revenue laws. The special tax is required to be paid by the company for each State in which it plays in such a building or place.

The special tax of $10, to which you refer, as provided for by the eighth paragraph of Section 2 of the Act of June 13, 1898, is not the tax the statute requires shall be paid by theatrical companies. This special tax is expressly imposed by the statute for "other public exhibitions or shows" than those mentioned in paragraph 7 of that Section.

Respectfully yours,
J. B. SCOTT, Commissioner.

From Commissioner Scott's letter it would seem that he regards a theatrical company that plays in theatres in towns of less than 25,000 population as "a circus," under the Act's definition. But as such companies do not appear under tents or in amphitheatres, as a general thing, and as they do appear in edifices regularly "used for the purpose of dramatic or operatic or other representations, plays or performances" defined as a "theatre" in paragraph 6, it is difficult to divine his classification, or to find a scintilla of reason for it. Neither can there be found, either in law, in equity or in common sense, any justification for taxing the resident-manager once a year and the traveling manager anywhere from five to fifteen times a year for a similar privilege. The thing is preposterous on its face, and THE MIRROR believes that the view taken by Commissioner Scott is untenable, and will be so proved if the necessity arises to subject it to a judicial test.

Collector F. E. Coyne, of Chicago, according to the *Inter-Ocean*, of that city, when called upon by Lincoln J. Carter's lawyer last week, exhibited a ruling of Commissioner Scott, under date of June 28, which says:

The Commissioner rules that the special tax imposed in paragraph 7 of Section 2 of the Act of June 13, 1898, applies to a small theatrical company as well as a circus, or other exhibition especially referred to, and not enumerated in paragraph 8.

But in his letter to Mr. Gotthold, the Commissioner expressly states that the special tax of $10 in paragraph 8 does not apply to theatrical companies, but to "other public exhibitions or shows." The Commissioner seems to be a little mixed on this point as well as on other points.

A number of traveling managers met at the Auditorium Hotel, in Chicago, on Wednesday, to discuss the tax question. The consensus of opinion was that if a tax of $100 in each State should be enforced, about seventy per cent. of the companies would not be able to go on the road or fulfill contracts now existing. One manager present at this meeting said that his company was booked to appear in Savannah, Ga., Wilmington, N. C., Charleston, S. C., and Richmond, Va., in one week. This would mean $400 in taxes in the space of six nights. Another manager's route included only one night in the States of West Virginia, Oregon, North Dakota, and the District of Columbia, each of which bookings would cost $100.

If traveling companies are to be taxed independently of the theatres they should be required to pay $100 annually at the most.

The following letters on the war tax question have been received:

HOLYOKE, MASS., July 31, 1898.

To the Editor of The Dramatic Mirror:

SIR:—I wrote you three weeks ago requesting you to kindly give traveling managers, through an article in your paper, full information regarding the war tax, and its effect on the traveling manager and his company. The article appeared the following week, but it evaded just what I wanted to know. I called at the office and was informed that I was wrong, when I expressed the belief that the law taxed companies in addition to the theatre. Within the past ten days, rulings have reached the managers to the effect that a company has to pay $100 in every State they play, starting in July; or if their date comes in August, eleven-twelfths of $100; if in September, five-sixths of $100; and so on.

Now, if this ruling is correct, I consider it absolutely prohibitive, and it will be the means of closing one-half of the theatres in the country, will close one-half of the companies and throw hundreds of actors out of employment.

I don't believe it was their intention to frame a law that would tax a city of 25,000 or over $100 for the year, and this tax also exempting the company from further taxation, and a town like Cumberland, Md., that may play forty attractions in the course of the season $4,000, for that would be the taxation for it if every attraction had to pay that amount. The result will be that theatres like this will not be able to get any attractions.

Now, during my first week, I am booked in Cumberland, Md., Uniontown, Pa., Parkersburg, W. Va., and Wheeling, W. Va. According to the ruling of the Commissioner, which I have seen, I would have to pay $92.67 Monday, $92.67 Tuesday, and $92.67 Wednesday night. Now, as you can see, I could not possibly do this and hope to come out even.

I do not believe it was the intention of the law makers to impose any such tax, because it is not their intention to ruin enterprises which are giving people employment. I believe it is a mistake in interpertation, for it could as well be construed that as theatres in towns under 25,000 are exempt so are the companies.

I believe that a committee should be sent immediately to Washington to confer about this matter, and to lay it properly before the Commissioner of Internal Revenue, and I believe that you are best able to agitate the matter and get a satisfactory interpretation of the intentions of the bill. Very sincerely.

ARTHUR C. AISTON.

NEW YORK, July 30, 1898.

To the Editor of The Dramatic Mirror:

SIR:—Concerning the Internal Revenue Law as applying to theatrical companies playing in towns of less than 25,000 population, I would like to give my construction of the law, which, while it may be erroneous, still raises a point that is of interest and may be beneficial to managers playing such towns.

The law says "The proprietor or proprietors of circuses shall pay one hundred dollars. Every building, space, tent, or area where feats of horsemanship, or acrobatic sports or theatrical performances are exhibited shall be regarded as a circus."

What is a circus? Webster says:

1. "A long oval edifice.'
2. "An open area, or space enclosed."
3. "In modern times, a circular enclosure."

My argument is, that the building or enclosure, not the performance, is the circus, consequently the owner or lessee of such building or enclosure must pay the tax. In the case of tent shows the proprietor of such show must pay, as he carries his building or enclosure with him.

Hoping this may be of aid in event of a test case, I remain, Yours very truly,

JOSEPH LEBRANDT.

FAIRMONT, W. VA., July 30, 1898.

To the Editor of The Dramatic Mirror:

SIR:—HAS THE DRAMATIC MIRROR any information to offer regarding the new Revenue Law, or so-called War Tax of $100, and whether the theatres have to pay this? As manager of a traveling company, I have just encountered this. My lawyer seems to think the local manager is to pay. I am about to visit the Collector of Revenue of this State, for information on this subject, and should I get any decisive information will acquaint THE MIRROR with it.

One construction of the law is that traveling managers must pay $100 in each and every State they enter, which entitles them to play anywhere in said State for one year. The other construction is that the house manager must pay either $100 or $10. As this is a question of moment to the traveling managers will you kindly look into the matter.

Respectfully,
JOE O. ZIEFLE.

THE MIRROR has taken steps to place the whole matter fairly before Commissioner Scott, and the result will appear in a succeeding issue.

To lease Nation's Hero. Add. D. D., MIRROR.

A VERSATILE AUTHOR.

ANITA VIVANTI CHARTRES.

Anita Vivanti Chartres, whose Italian tragedy, La Rosa Azzura (The Blue Rose), has been successfully produced in Bologna, Italy, as noted in THE MIRROR, is an accomplished writer in both English and Italian. The Italian play from her pen was written for Duse, who may be seen in it in this country. As a token of Mrs. Chartres' versatility, it may be said that she is also the author of a farce-comedy in English that will be produced in this country the coming season. This play is called That Man, and those who have read it pronounce it an unusually amusing work.

Mrs. Chartres, who is now it Italy, resides in New York. She was born in Venice. Her father was a close friend of Garibaldi, and distinguished himself in the war for Italian independence. On her mother's side Mrs. Chartres is a niece of Paul Lindau, the German playwright. Her literary career began but a few years ago, when her lyric poems, prefaced by the noted Carducci, were happily received in Italy. Carducci analyzed these poems later in the *Nuovo Antologia*, and compared them with the work of Sappho and Mrs. Browning, a compliment which was independently paid by the London *Saturday Review*. The poems are notable for originality and freshness of insight, and a novel, "Marion," which succeeded them, drew new attention to their author, who became a celebrity, was fêted, and invited to court. The newspapers paid her the attentions usual in such cases, and for a native Italian the young author offered them an unusual subject, for she had enjoyed the advantage of a typical English training, was an excellent horsewoman, an adept swimmer, and a clever shot, having won a gold medal at a pigeon-shooting contest in Northern Italy.

Upon the death of her father, domestic affairs took Signorina Vivanti to England, where she married an Englishman. After a year on the Continent with her husband and a little daughter she came to New York, where, except for occasional visits to Europe, she has resided for the past four years. Mrs. Chartres has contributed short stories to the leading magazines and published another novel, "The Hunt for Happiness;" but for the most part since beginning to write in English she has devoted her attention to the stage.

THE AMERICAN DRAMATISTS' CLUB LIST.

The American Dramatists' Club List (Number 4) has just been issued. It presents the same features as its predecessors, with the difference that it is more complete and more accurate than ever before. The book is prefaced by Judge Dittenhoefer's advice how to protect plays and operas, and the text of the recent amendment of the copyright law. The list of plays and operas is given in two divisions this year, the first comprising work by members of the American Dramatists' Club. This department fills thirteen pages, and refutes the charge of inactivity sometimes brought against our playwrights. The Dramatists' Club List is invaluable for those desirous of obtaining authentic information respecting plays and their ownership. The price of the publication is 25 cents. It can be obtained from the headquarters of the American Dramatists' Club, 1440 Broadway.

HERALD SQUARE'S NEW DECORATIONS.

Managers Charles E. Evans and W. D. Mann have a force of decorators hard at work upon the interior of the Herald Square Theatre, and when the house reopens next month with The French Maid the patrons will be surprised at the complete change that will have taken place. The theatre was in confusion when a MIRROR man ventured in yesterday, but the new decorations are so nearly finished as to show how much handsomer it will be than before. The entire color scheme has been changed, the prevailing tone being now rose pink, with gold rococo designs, making a rich effect that is very pleasing to the eye. The lobby has been refinished in a sort of silver gray shade. Many other improvements have been made, and it will be practically a new theatre when the season opens.

LARGE DEMAND FOR THE DATE BOOK.

The large demand for "The Dramatic Mirror Date Book" this Summer has again demonstrated the value of this useful work. Orders have come from all sections of the country, managers of theatres and of companies, treasurers and actors everywhere having secured copies. Many letters of commendation have been received, touching upon the merits of the Date Book. The edition last year was exhausted before the opening of the season; this year the issue was largely increased, so that the supply may meet the demand.

I send you a wealth of my pity,
You slaves of a seaside hotel;
Come hie you away to the city,
Where comfort and happiness dwell—
Where you don't have to dress for a dinner,
Except in a dimity gown;
For that no one counts you a sinner,
When you're spending the Summer in town.

Amid the pink coming of morning,
And again through the sweet-scented dark,
All stupid old chaperons scorning,
We cycle and scorch through the park,
With luncheon at odd little places,
The river and woodland nearby—
The golden-rod's breath in our faces,
And, tented above us, the sky.

Tell me not of the brook's limpid gurgle,
Nor the nightingale's eloquent lay;
How the farmers your pocket-books burgle
At the rate of ten dollars a day.
Here Fate plays the fiddle for gladness,
And Time wears the cap of a clown;
Hurrah, then, for Midsummer madness—
We're spending the Summer in town!

A first-night in Midsummer is as picturesque a bit of New York life as one can imagine. For my part, I can't see why we are always raving about Paris and Vienna and Naples and all the artistic perfection of those places.

New York is all right if they would only leave the streets without digging them up for a week or two. As it is, I am constantly reminded of a verse in my school rhetoric. It was supposed to be an example of a certain sort of humor. I think everybody knows it:

"Old man, old man, for whom digg'st thou this grave
In the heart of London town?"
And the deep-toned voice of the digger replied:
"We're layin' a gas pipe down!"

A first-night audience in New York is unique, for it means that when "everybody" is out of town there are still a few left after all. The Casino was full of white duck trousers and white pique skirts, the other night, and sailor hats and white canvas shoes were all over the place.

There were lots of faces in the boxes and in the audience that had a healthy coat of tan in place of grease paint, and these professionals enjoyed being on the other side of the footlights, for they knew full well what it means to swelter in make-ups and wigs and costumes on a hot night behind the scenes.

It's nice to be in the chorus on a hot night when everybody else on the stage has to wear more or less clothes.

The next Summer extravaganza they put on at the Casino, it would be a capital plan to make it a submarine burlesque with grottoes and waterfalls and real tanks, in which the performers could take turns standing.

Then a real shower might be turned on at intervals and the entire company could march through it. Think what a nice cool place that would be to drop into on a warm evening! And the advertisements could state just the hours one could expect things. "The shower will be turned on at eight-thirty." "At nine P. M. sharp, the submarine ballet will execute a can-can under real water." "The great ice grotto scene in which fifty tons of real ice are used each night will conclude the performance."

Why don't the Society for the Prevention of Cruelty to Chorus Girls take up this idea? And if they do, just think of the generations that will call me blessed!

The town is full of soldiers just now, and lots of them have their arms in slings and the pallor of their faces that comes from long weeks spent in hospital cots. There was one of them in the Casino, Monday night, when Yankee Doodle Dandy had its production, and I don't think he appreciated the sprightly bits of humor hinged on incidents of the war.

You can't see the fun in a thing like that if you've seen a comrade fall on his face by your side and you have to push on and leave him with the bullets spitting around your head. You think of those white faces turned up to the sky, the men's bodies pitched forward over their rifles; the graves down there in the trenches under the Cuban stars.

You can fool with almost everything in life but one. You can't make fun of the flag!

It isn't right, it isn't proper, it isn't a bit American to do it, no matter how you look at it! I've never seen a bit of humor in print that was hinged on the war that I didn't think of the mothers and sisters and wives waiting somewhere alone wondering if their dear ones would return.

That's all war means to a woman! She is patriotic and proud of her country and all that, but when it comes to her boy or her husband going off to be shot in a trench perhaps, or maybe to die in a fever hospital, the eternal selfishness of love blazes up in her heart and she wonders what it's all about.

There are very few women able to grasp a situation such as this Cuban question in its high and humane sense. You talk to them about starving Reconcentrados and downtrodden Cubans and the glorious cause we are fighting for, and all the time they think how foolish it is that you should talk that way when Jack or Tom or Billy is down South with fever in the camp.

It is a mighty good thing that women don't stop to analyze their emotions, but go on loving their babies and their husbands to the exclusion of national affairs.

One box of quinine pills sent to some one of our boys in blue down there in that God-forsaken country is worth all the gush that has ever been written about the island that lays like a great, long, green, lazy lizard sunning itself in the slimy Mexican Gulf.

Those of you who were safely out of the reach of heat and humidity in the mountain tops were the lucky ones last week. At the seashore it was about a hundred per cent. worse than it was in town. And we all know how it was in town—we stay-at-homes. I didn't say a thing about New York as a Summer resort, a favorite theme of mine when the weather is respectable.

But last week was a banner week. I never recollect a time when all the matches stuck together and refused to light, and when one's envelopes sealed themselves and postage stamps wedged themselves into a solid mass. It is during days like those of last week that one realizes what a comparative thing pleasure is after all.

There are days, and nights, too, when to sit in a porcelain bathtub in quantities of cold, wet water with a sponge and a cake of soap seems to sum up all of life's earthly happiness.

If Summer stay-at-homes would only learn to utilize their roofs as some friends of mine have done, they would find out how livable life is up among the stars on one's own roof-garden.

It is on the top of a big apartment house that this ideal roof-garden is situated, and from it at night one may look over the Hudson River with lights twinkling from the shores on both sides. There is matting spread over the tin and there are rugs on the matting where pillows may be taken up in the evening and impromptu couches fashioned.

And there are palms about, giving the place a terrace look that is cool and inviting.

With palm leaf fans, a wicker rocker or two, perhaps a banjo, and a bowl of iced lemonade, in which oranges and pineapple and carbonated water have been introduced, one forgets all life's unpleasantness and wanders among the stars.

THE MATINEE GIRL.

IN SUMMER PLACES.

James K. Keane, Alice C. Keane, and James K. Keane, Jr., who have been summering near North Hatfield, Mass., will soon start on their way South, stopping at Fayetteville, N. C., for a few weeks before opening their season at the St. Charles Theatre, New Orleans, La.

Annie Clarke Hanson is at Ossipee, N. H., for the Summer.

Sadie Miner, late of A Black Sheep, is summering, with her mother and sisters, at Bath Beach, N. Y.

Marion Chester is entertaining a party of friends at her Summer cottage, Buzzard's Bay, Mass. Eugenie G. Bowen will spend the month of August as the guest of Miss Chester.

Corse Payton and Etta Reed are at Brighton Beach, N. Y.

William A. Haas and family are summering at the Mt. Wopsonock Hotel, near Altoona, Pa.

R. A. Coverdale is visiting his relatives at Ogleton, Del.

Marie D. Shotwell is spending the Summer at the Larkin House, Watch Hill, R. I.

Florence Rockwell is enjoying her vacation at Haversham, R. I.

Edgar C. Mackay is summering at Brightman's Pond, near Westerly, R. I.

John T. Warde, correspondent of THE MIRROR at Washington, is on a two weeks' yachting and fishing trip to St. George's Island, at the mouth of the Chesapeake Bay.

Arthur C. Aiston is spending ten days in Holyoke, Mass., with his mother and sister, before beginning the rehearsals of Tennessee's Pardner, which will open Aug. 22.

Mr. and Mrs. Luke Martin (Etta Baker Martin) are resting at their country home, Medina, Ohio, before reopening with Chauncey Olcott.

Gertrude Bennett, of Charles Coghlan's company, was in town for a few days last week en route to Richfield Springs. She has been stopping during the month of July on the shores of Chesapeake Bay, not far from Baltimore. Miss Bennett will remain at Richfield Springs until Aug. 15, when she will return to New York for the rehearsals of The Royal Box.

Louise Perine is at Patchogue, L. I., for the rest of the Summer.

Mr. and Mrs. E. L. Snader (Fanny McIntyre) have just returned by way of the great lakes from a combined business and pleasure trip in the West. They have been re-engaged for the Bowdoin Square Theatre, Boston, opening on Aug. 22. Mr. and Mrs. Snader left Saturday for Green Harbor, Mass., where they will spend the rest of their vacation.

Ed Hurst is spending the Summer at Rocky Point, R. I.

Gus Hill is at Long Branch, where he will remain until Sept. 5, when rehearsals of his various attractions will begin.

Ed Seaman has sent in a tiny photograph of himself, John Mats and Sargent Alley, in outing attire, reading THE MIRROR at their Summer resting place.

John F. Webber is spending his vacation at Leeds, Mass.

Lillian Mortimer, before returning to New York, will spend a few weeks as the guest of Mr. and Mrs. Ray Herrington, at Grand Rapids, Mich.

Margaret Dibdin is spending the Summer at Port Chester, N. Y.

Bertha Creighton is at the Pequot House, New London, Conn.

Robert T. Haines left last Wednesday for a hunting trip in the Adirondacks.

Adele Block is the guest of Mrs. Charles A. Pratt at Long Branch.

Harry Burkhardt, who will be a member of the Columbia Theatre Stock, Newark, N. J., is summering at Lake Quinsigamond, near Worcester, Mass.

Sheridan Block and Mrs. Block (Emma Field) are summering at the Victoria Hotel, Larchmont, N. Y.

Garland Gaden is in Philadelphia visiting parents and attending to business. He will return to town to-morrow (Wednesday).

Mrs. Dora Lewis has returned from the Catskills, and has gone to Manchester-by-the-sea, Mass., to spend the month of August as the guest of Mrs. Agnes Booth Schoeffel.

William Fennessey, manager of A Cheerful Idiot, is summering at Grant Bend, Ky., where he owns 200 acres of cultivated land, along with a lake which supplies boating, bathing and fishing. Game is abundant on the tract. He will leave on Sept. 1 for New York, where his company will begin a tour of the United States and Canada, now nearly booked.

Mrs. John Jack has gone to Block Island to complete her convalescence.

Oscar Eagle left yesterday for a vacation at Gallipolis, O., before beginning his second season with the Meffert Stock company, at the Temple Theatre, Louisville, Ky.

Ella Marble, who has been passing her vacation at Madelia, Minn., returned to Chicago last week.

Louise and Amy Muller's sunburned faces were seen in town one day last week, but the late train took them back to Asbury Park.

Thomas E. Shea and his family are spending their Summer vacation at Northport, Maine.

Mr. and Mrs. John S. Hale (Elnor Hale) are at Bar Harbor, Maine. They will soon return to New York for rehearsals of A Sure Cure. Mr. Hale will be the acting manager of this attraction.

Katherine Standish is at New Milford, Conn.

Clayton Legge, still in doctors' care, has gone to his home in Nova Scotia until rehearsals are called for Coon Hollow, in which he will play Lem.

Here is W. E. Horton's weekly chronicle of the doings at Mt. Clemens, Mich.:

Recent arrivals at the springs have been Harry Mills, Joe Kelly, Nate Fenton, Mamie Whiting-Sheppard, Frank E. Tracy, Madge Maitland, C. N. Bartram, Sadie Whitcomb, Herbert Dillyea, "Doc" Lothrop and family, Tom Morrisey, Annie Rich, Stella Blair, Charles Hopper, James Buckley.

Charles W. Young has signed with Ward and Vokes for the coming season.

Otis Shattuc, Minnie Bernard and little Jay leave for the East to play a few dates before the regular season opens.

An entertainment was given for the benefit of a local hospital at the Casino last Thursday evening. Among the professionals who took part were Stella Blair, the Patchen Brothers, Mamie Sheppard, W. C. Cameron, and Bernard Dyllyn. Mr. Dyllyn informed the managers of the affair that he was a member of the Actors' Fund, and that he had signed an agreement not to play for any benefit unless a certain portion of the money was donated to the Fund. A donation was made and Mr. Dyllyn sang.

Kelly and Mason's Who Is Who company is complete, and will open here Aug. 16. Rehearsals commence Aug. 1.

W. C. Cameron has signed to go in advance of El Capitan for the coming season.

A testimonial was given to your correspondent on July 26, at which the following kindly appeared: Stella Blair, Madge Maitland, Frederick Hallen and Mollie Fuller, Joe Welch, Ada De Mar, Dan McAvoy and Aimée Angeles, Bernard Dyllyn, and the Savans. One of the features of the entertainment was that the entire work of the house was done by well-known professionals, in the following capacities: General manager, W. C. Cameron; stage-manager, Nick Norton; properties, Otis Shattuc; assistants, Charles Hopper and Joe Kelly; ushers, Jack Bernard, Harry Mills, Martin Toles, Frank Camp, James A. Reilly, Charles W. Young; ticket takers, Charles Altman and Frank E. Tracy. J. C. Lewis was in the box-office, and John Ryan, of Brooklyn, was the "post" in the gallery. The house was the largest ever known here.

ENGAGEMENTS.

Mr. and Mrs. Frederick Lewis, with My Friend from India.

George Hilton, last season with The Bonnie Brier Bush, to act as treasurer of the El Capitan Opera company, which will open its season Aug. 29.

Maude Atkinson, who closed a successful season with Robert Downing in May, has signed with Mr. Downing for a special engagement in Indianapolis, Aug. 22, during the K. of P. encampment.

The complete cast of The Marquis of Michigan, in which Sam Bernard will make his stellar debut, follows: Maud Haslam, Helen Brackett, Maud White, Grace Freeman, Vivian Townsend, Lillian Collins, Jane Lathrop, May Waters, Venie Burrows, Charles T. Jackson, Dan Collyer, William Burress, Archie Dugal, and Louie Maurice; opening on Sept. 17 at the Bijou Theatre, where rehearsals began yesterday.

The complete cast of McFadden's Flats, Gus Hill, manager, follows: Joe J. Sullivan, Carrie Webber, Harry Crandall, Estelle Wellington, the Five Nosses, Sadie Connolly, Charles A. Morgan, Charles Saunders, the Speck Brothers, Harry Robinson, Kitty Gordon, Ida Moreland, May Hamilton, Phyllis F. Berte, Ivan L. Davis, Maude Macdonald, Charles J. Newton, Charles E. White, Harry C. Robey, Kitty Lampp, and the Australian Tom Thumb.

Edwin Mordant, by E. C. White, to play the leading male role in Joseph Arthur's On the Wabash. The part, Abe, of which Abraham Lincoln was the prototype, is a very strong one.

G. C. Olmstead, with Elmer E. Vance for juvenile leads.

Josie De Witt, May Norton, Dulcie V. Walker, Eva Leslie, Marie Tuohey, Effie Fay, Elsie Martens, Julia Ralph, William West, W. H. Macart, Gilbert Gregory, and Gus Mortimer, with Mathews and Bulger in By the Sad Sea Waves. Charles Gebest, as musical director of the same company.

Mary Marble, re-engaged by Dunne and Ryley for the Orphan in A Milk White Flag. James Cook, for the Private in the same play.

Charles D. Herman, with Madame Modjeska for leads, including Macbeth.

H. G. Hockey and Florence Marion, with Harry Corson Clarke's What Happened to Jones company.

Margaret Hayward, for the new stock company at the Park Theatre, Brooklyn.

Lizzie Morgan has been re-engaged for the Castle Square Stock, Boston.

To support Clara Thropp in Where's Matilda? Mollie Swift, Ella Dunbar, Florence Handy, Marie Winson, Carrie Williams, Yvette Cory, Elsie Farren, Fanny Phelps, Frank M. Kendrick, Dan Williams, Robert Fulsom, George S. Trimble, Henry Kelly, and Henri Van Weede. Leopold Jordan will go in advance of the company, which will open Sept. 5.

Gustav Luders, to conduct the orchestra at the New Comedy Theatre, San Francisco.

The Sisters Grayson, Juliette and Patti, for A Milk White Flag.

Bessie Davis, Minnie Evans, and Charles Frey, with Hiatt-Hall's Metropolitan Stock company.

J. W. Gillingwater, as business-manager, for the Hoyt Comedy company with Harry Sheddon.

Jack S. Sanford, as business-manager, for A Bachelor's Honeymoon.

Willie H. Young, as stage-manager, with Madame Modjeska.

Arthur Rigby, with Al. G. Field's Minstrels.

Harry Redings, as business-manager, with Clifford and Huth in A High Born Lady.

Mr. and Mrs. Edwin Southers (Madalaine Price), with Oliver Byron.

Laura Alberta and Ethel Barrington, with Paul Gilmore, for The Dawn of Freedom.

Estelle Wilmott, to play Ei-No, the Japanese maid, in The Purser, with Ferris Hartman.

Alethea Luce, for comedy and ingenue roles with Roland Reed. Miss Luce was formerly a member of Mr. Reed's company, but played all last season at the Royalty Theatre, London, and had several advantageous offers to remain in England.

Milt Smith, musical director, and Eugene Rogers, bass, with the Merrie Bell Opera company.

H. D. Blakemore, by Harry Doel Parker, for A Sure Cure. Rehearsals commenced to-day.

William H. Post, to stage Casey's Wife and Mistakes Will Happen.

By M. W. Hanley, for Robert B. Mantell's company: Marie Booth Russell, Miss Crawford, Stewart Robertson, Frank Smith, and Arthur Whally.

Starr L. Pixley, for The Electrician, and Gus Pixley, for A Hired Girl, No. 1 company, with Charles E. Blaney.

Winona Bridges, for the Waite Comedy company.

Barry C. Busby, as advance representative for Robert Fulgora's Shantytown company, which will open its season early in September.

Nettie Trabawd, for Other People's Money.

Henrietta Crosman, by Jacob Litt for the leading female role in Mistakes Will Happen.

Charlotte Lambert has accepted an offer to star in high-class repertoire next season under Charles A. Steele's management.

For Madame Modjeska's tour, to be managed by John C. Fisher, there have been engaged Charles D. Herrmann as leading man; Lester Lonergan, Wadsworth Harris, Frank Sylvester, John A. Lane, George S. Spencer, Frank Fanning, W. A. Hawley, Alberta Gallatin, Marie Howe, Anna Daly, Grace Fisher, Mabel Florence, and Mrs. Sargent.

Elnor Hale, for A Sure Cure.

Marie Haynes, to play Madeline Berril in A Guilty Mother.

Amy Lee, for A Female Drummer.

Katherine Standish, re-engaged for juvenile roles with Daniel R. Ryan.

Jobyns Howland, with Clay Clement.

1492 will open on Sept. 19, with Stuart, the male Patti, as the Daisy Queen, supported by Neil McNeil; the Trocadero Quartette, Terry and Elmer, Ida Reynolds Glen, Lillian Sterling, Madge Davenport, Stella Gilmore, Stanford Sisters, Sadie Girard, Florence Harvey, Rose Franks, Bertha Wilson, May Gilmore, Valarie Horner, Connie Thompson, Johnny Dougherty, Frank Caverly, Ike Gordon, and a chorus of twenty. All new scenery is being prepared by Frank Caverly, Tremont Theatre, Boston; L. C. Haile will be business-manager, and H. C. Demuth representative in advance.

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THE VAUDEVILLE STAGE

HOME FROM A FOREIGN SHORE.

TOM BROWNE AND EDITH HOYT.

Tom Browne, the American whistler, and his wife (Edith Hoyt), returned to their native land a few days ago. They are among the few American artists who have been able to "make good" all over Europe, and as all American performers are interested in theatrical affairs on the other side of the ocean, and as Mr. Browne is pretty well posted regarding matters over there, a MIRROR man hunted him up last week, and had a chat with him concerning the situation in Europe.

"I left New York," said Mr. Browne, in answer to a question, "about two and a half years ago. I secured an engagement in London, after which I made two long tours of the Continent, visiting Geneva, Munich, Strasbourg, Prague, Leipzig, Hamburg, Vienna, Berlin, Breslau, Dresden, Hanover, Bremen, Wiesbaden, Rotterdam, Cologne, Amsterdam, and Paris. My engagements in some of these cities lasted from one to two months. I also visited Ireland, where I gave a few concerts and visited some relatives."

"Where did you encounter the most appreciative audiences?" asked the interviewer.

"Well, I was very successful in Hanover, and particularly so in Vienna, which is known as the home of whistlers. The Viennese are very partial to whistlers, and they are great critics of this particular branch of theatrical work, so I was very glad to be able to please them. Ronacher's, where I appeared, is a beautiful place, and contains what you seldom see even in Europe, a royal box. It is large and beautifully upholstered. A programme printed on satin is always provided in case any members of the royal family should happen to drop in. They do come in very frequently, and seem to enjoy the performance as much as the ordinary folks who sit on the regular seats. I also made a decided hit at the Apollo in Berlin. My wife introduced the novelty there of having a boy sing the chorus of her song in the gallery, and it seemed to please them very much."

"Do you think American artists stand an equal chance with the Europeans in touring the Continent?"

"Well, a good deal depends on the sort of specialty offered. Sometimes what will be a big hit in London will fall flat in Paris and Berlin. I am lucky enough to have an act which is understood all over the world. I picked up enough of the language in the different cities we visited to make my work intelligible to the natives, and so got along very nicely. There is one thing that American performers should be very careful about, and that is the perusal of their contracts. They usually contain a number of clauses which may hurt the artist unless he has them scratched before signing. Some contracts have a fine clause, which means that a performer can be fined his entire salary if he doesn't live up to the rest of the contract. They have the agency and commission business down to a fine point over there, too. No matter where you play you have to give up ten per cent. to somebody. There is no way of escaping this."

"Did you find living pleasant in Europe?"

"Oh, decidedly so. The living in Germany is very cheap, and you can live like a prince there on very little. In London nearly everybody lives in lodgings, and it is pleasing when you get used to it. There is another thing I forgot to mention about the cities in Germany. They have a habit there of taxing performers about two per cent. of their salary. This is a little game of the Government, and is in addition to the ten per cent. commission. Sometimes an arrangement can be made by which the tax is paid by the manager, but the artist generally has to chip in his little contribution to help keep Emperor William's army on a war footing. I like Germany very much, though. The people seem thrifty and contented. You never see any beggars in the streets, as you do in London."

"Did you see any especially good acts on your tours?"

"Yes, lots of them. Most of them, however, have been seen here. I saw a marvelous dog circus at the Folies Bergeres in Paris, owned by Morris Cronin. The dogs are extremely well trained, and one of them can play a solo on the sleigh bells without any apparent coaching. The Aogust Family of jugglers were another big hit with me. They appear in a restaurant sketch, and toss things around till you can't rest."

"Of course, you met a good many American performers in London?"

"Yes, and most of them are doing very well, indeed. I saw Lottie Gilson in Hamburg, where her hit was very emphatic. Her piquancy and 'cute' method of singing caught the fancy of the Hamburgers and she had applause and encores enough to satisfy the heart of any artist."

Mrs. Browne interrupted her husband at this point, and reminded him that they had to catch a train for Holyoke, Mass., where his folks live, so excusing himself he seized a valise with one hand and his wife's arm with the other and disappeared in the direction of the Grand Central Depot.

Mr. Browne and Miss Hoyt have been engaged for the forthcoming tour of A Parlor Match, in which Miss Hoyt will play Innocent Kidd.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

The headliners are the Sidmans, in A Bit of Real Life, and John C. Fox and Katie Allen, in The Flat Next Door. The others are Boyle and Graham, comedy duo; Pollie Holmes, the Irish Duchess; Gallando, clay modeler; Cooke and Clinton, sharpshooters; Flatow and Dunn, cake-walkers; Borani Brothers, "the disappearing demons;" Mr. and Mrs. Byron Spaune, as "The Farmer and the Lean Gal;" Sandford and Heusel, Dutch comedians; McWatters and Tyson, comedy duo; the Nelson Sisters, comediennes, and Eunice Hill, dancer.

Pleasure Palace.

Odell Williams, who returned recently from Europe, presents his sketch, The Judge's Wooing. Tom Browne, the whistler and mimic, who has been abroad for nearly three years, makes his American reappearance, doing his original specialty. An operetta called The Kissing Bridge, by R. O. Jenkins and A. E. Lancaster, in which R. O. Jenkins and a supporting company appear, is done for the first time. Solaret, "the Queen of Light," completes the list of headliners. The others are Conway and LeLand, the monopedes; Jane Whitbeck, comedienne; the Four Nelson Sisters, acrobats; Bryant and Saville, musical comedians; Goggin and Davis, acrobatic comedians; Ray Burton, sharpshooter on the wire; Drawee, juggler; and Harry Kessler, comedian. The wargraph remains.

Proctor's.

Frederic Bond, the well-known light comedian, makes his vaudeville debut in a comedietta called Her Last Rehearsal. Williams and Walker, the two real coons, are also featured. The others are Lillie Western, musician; Rice and Elmer, comedy bar performers; C. W. Williams, ventriloquist; Joseph P. Carey, comedian and mimic; Lucy Nelson, bird-warbler; Kathleen Warren, soubrette; Nordheim, wire performer; Swan and Bambard, acrobatic comedy duo, and others.

Keith's Union Square.

The headliners are Patrice in A New Year's Dream; Arthur Dunn and his new partner, Mamie Gilroy, in a new sketch; Claude Gillingwater and Edward J. Heron in My Husband's Mother; George Fuller Golden, comedian; the two Paolis, who make their American debut, and Albert L. Guille, tenor. The others are the Olympia Quartette, Gus Bruno, comedian; Mazuz and Mazette, acrobatic comedy duo; Barton and Eckhoff, musical comedians; Kline and Gotthold, sketch team, and John Barker, bone soloist. The biograph and the Timely Topics views are retained.

American Roof-Garden.

Annie Myers remains for a second week. The others are James F. Hoey, the World's Trio, Mattie Wilkes and Tom Carter, Gracey and Burnett, Loney Haskell, Lewis and Elliott, Gladys Van, Althea Sisters, and Pauline Moran.

Koster and Bial's.

Cook's Tour enters on its ninth week, with Josephine Hall, Irene Bentley, Edith Rankin, Harry Kelly, John Slavin and others in the cast. On the roof are Lafayette, mimic; the Four Emperors of Music, the Du Held Quadrille dancers; Truly Shattuck, comedienne; the Pantzer Trio, acrobats; Gussie Nelson, dancer, and others.

Casino Roof-Garden.

Maude Courtney is now ranked as one of the big features, with her medley of patriotic and popular songs, Alice Atherton, Nellie Hawthorne, and Ernest Hogan are still headliners. Hope Booth makes her appearance in a new singing specialty. The others are Mildred Howard De Grey, barefoot dancer; Arthur K. Deagon, vocalist; Adelina Roattino, soprano; Signor Ricci, violinist; Mlle. Bartho, dancer; Edwin French, banjoist; Amorita, the dancer, and the Frivolity and Sailor ballets, and Belle Davis, colored vocalist.

Central Opera House.

Brooks and Saxon, musical team; Clivette, juggler; the Donovans, comedy duo; Walz and Ardell, singing act; Hodges and Launchmere, colored dancers; Gallagher and Evans, knockabouts; Glenfield, ventriloquist, and the cinematographe compose the bill.

LAST WEEK'S BILLS.

CASINO ROOF-GARDEN.—Maud Courtney's medley of patriotic songs continued to be one of the best features of the bill. So well did she sing the stirring strains that on several nights the audience gave vent to their enthusiasm in cheers, and the fair singer was forced to respond to many encores. Nellie Hawthorne remains a prime favorite, and her dashing appearance and bright songs win for her plenty of approbation. "Military Mollie" continues to be the feature of her repertoire. Ernest Hogan and his sable assistant went through their little cake-walk operetta with their usual vim, and Hogan's single specialty went tremendously. Belle Davis, a Creole comedienne, sang "He Cert'nly Was Good to Me" in such a cute way that the audience never seemed to tire of it. Arthur K. Deegan's patriotic song about Cuba is a big feature, and his warbling meets with approval. The Frivolity ballet, a pretty new dance, with music by E. E. Rice, made a hit as danced by eight charming girls. The other features were Alice Atherton and her "singing watermelon," Mildred Howard De Grey, Sig. Ricci, Adelina Roattino, Edwin French, Amorita, Catherina Bartho, and the Sailors' Ballet.

TONY PASTOR'S.—Lew Dockstader bade *au revoir* to vaudeville last week, as he played his last engagement here before re-entering the minstrel field. His popularity is greater than ever, and he was kept on the stage for half an hour, rattling off his fusillade of funny remarks and singing his new songs. The latter included "I'll Break Up Dis Jamboree," a pretty story of an ebon-hued damsel who did not like the way she was treated at a socinble and proceeded to use her hat pin in revenge. Another ditty was called "I'm Up Against de Real T'ing Now," one of Williams and Walker's latest effusions. "Zizzy-Ze-Zum-Zum" was another of Mr. Dockstader's offerings, and it made a good impression. Of course he was compelled to sing his own song, "I Want My Lulu." He had very little to say about the war, as that topic has been worn threadbare, but made up by telling a lot of new things. The Donovans were seen once more in their Celtic sketch, which they have improved by the addition of new material. There is entirely too much family business in their conversation, however. There are better ways of amusing an audience than by letting them know how much more beer one member of a sketch team can hold than the other. Genaro and Bailey made a big hit with their dancing and cake-walking. Miss Bailey sang a new song which was very successful. Millie Bertina and Rose Crouch made their appearance as a team of contortion dancers, and did a very neat act. Lawrence and Harrington's East Side sketch is too well known to need comment. The Dawsons introduced a novelty, doing acrobatic posturing on roller-skates which are said to be thirty-six inches high. Other good acts were done by the three Westons, Collins and Dailey, the three Droles, Clara Palma, Whitelaw and Stewart, Dryden and Leslie, and Val Vino.

KEITH'S UNION SQUARE.—Grace Sherwood, assisted by William Bernard and William Henderson, made her first appearance in vaudeville, presenting That Lawyer's Fee, a comedietta in which the late Rosina Vokes was very successful. The story concerns a young married couple who have decided to separate and come to the same lawyer for advice. They tell their troubles to the lawyer, who listens patiently to both sides, but is unable to get in a word edgewise. They finally kiss and make up and turn on the poor lawyer and abuse him for trying to come between a loving man and wife. Miss Sherwood acted with great vivacity and made a very pleasing impression. Her incidental songs and dances were daintily done, and her costume was a treat for the ladies. She has a bad habit of shuffling her feet, after the manner of a sand jigger, occasionally, when crossing the stage, which she ought to try to overcome at once. Messrs. Henderson and Bernard were quite good as the lawyer and the husband. The former has not a single line to speak, and pantomimed his part quite well. George W. Monroe made his reappearance in his Aunt Bridget specialty and scored a distinct success with an act which, while not entirely new, contained many novel ideas and a couple of new songs, which, by the way, ought to be cut out at once, as they are decidedly English and not at all funny. Smith and Campbell were added to the bill on Monday and, of course, made a big hit with their complicated gags. Jeanne Franko played some semi-popular selections on the violin and was warmly applauded. One of the biggest laughing hits on the bill was made by Conroy and McFarland, whose Irish sketch is free from exaggeration and full of natural Celtic wit. They deserve to be headliners, as they are far funnier than some of the people who are given the distinction of large type. The very neat club juggling act of Alburtus and Bartram was frequently interrupted with applause. Harris and Fields gave an imitation of the act formerly done by Weber and Fields. They used the same make-ups and lines, but lacked the vim and ginger necessary to make the act a big success. They ought to put their voices in training and so become able to shout out the jokes so that the audience cannot help catching the points. They were fairly good, however, and will probably improve as the time goes on. Edwards, Kernell and Williams did a little of everything in their sketch, Lew Randall did some difficult dance steps, the Three Everetts were seen in some neat acrobatic work, the Newsboys' Quintette sang and danced, the Dunbars did a trapeze act which was applauded, and the Dillon Brothers sang some parodies. Some new pictures were shown on the Biograph, and the Timely Topics Views were retained.

PLEASURE PALACE.—Lillian Burkhart was by all odds the most pleasing feature of the bill, and her drawing power was shown by the very large attendance which was the order throughout the week. She presented Grant Stewart's pretty little comedy, A Passing Fancy, in which she is seen to greater advantage than in any other piece in her repertoire. Her conception of the part of the fascinating young widow, who decides to sacrifice herself for the sake of a girl friend, by disgusting the young man who is in love with her, by means of simulated intoxication and other little tricks, is well nigh faultless. She wore a new and marvelously pretty white dress, which again proved her good taste in this important detail. Caryl Wilbur assisted Miss Burkhart as usual, in an entirely satisfactory manner. Williams and Walker, who have not been seen in this neighborhood for some months, received a warm welcome. They need better songs than the ones they are using, and if they don't get them they will find themselves left behind by others in the same line of business. They finished their act with a cake-walk in which they were assisted by a drum major and two pretty colored girls. Imro Fox went through his act just as he used to do it before he went to Europe. He did not pick up one new joke on his travels, and the tricks are all the same. A big hit was made by the Troubadour Trio, who sang in harmony several popular songs. They made a pleasing appearance and were encored repeatedly. Joseph P. Carey, late comedian of Coon Hollow, did an original singing specialty. His first two songs did not make a very good impression, but his third, in which he had the assistance of a stereopticon, made a decided hit. He sang "Faces We Miss from the Stage," and when the pictures of the old favorites were shown he gave imitations of them in their favorite characters. Some of the impersonations were quite good, and the entire song met with the approval of the audience. He ought, however, to cut out the pictures of Booth and Barrett, with the accompanying "imitation." Merrill and Newhouse were very successful with their smart bicycle act. Gilbert Sarony put the women into fits with his "giddy girl" specialty. Alice Gilmore sang several coon songs and made a fairly pleasing impression. The Carl Damann Troupe made a hit with their excellent acrobatic turn. Beatrice Norman, assisted by E. J. Mack, won a good many laughs in their sketch, The Modern School of Acting. Rice and Elmer, Mlle. Carrie, Al. E. Hutchinson, and the wargraph were also in the bill.

AMERICAN ROOF-GARDEN.—Fields and Lewis rattled off their rapid-fire fusillade of gags and the audiences seemed to like the bombardment. Annie Myers sang some songs which met with favor. Mattie Wilkes and Tom Carter made a big hit in their act, which includes some capital singing. Hodges and Launchmere were also successful in their singing and dancing act. Eloise Mortimer sang some good songs quite well. James Richmond Glenroy, the Davenport Brothers, Mlle. Jeannot, Etta Albion, and Amy Durant were also in the bill, and Levi's band played selections before, after and during the performance.

CENTRAL OPERA HOUSE.—The Clover Trio's singing met with considerable favor. "Coon" acts being popular here, Mr. and Mrs. Tom McIntosh were no exception. Barton and Eckhoff injected considerable fun into their act, and it made a hit. Bennetto proved a good contortionist, and the La Valles, skillful dancers. Other acts were introduced by Emerson and Omeaga, Ford and Dot West, and Nolan and Mack.

KOSTER AND BIAL'S.—Marie Dressler retired from the cast of Cook's Tour last week. Her place was taken by Irene Bentley, who made a decided hit. The part of the Quakeress was played by Edith Rankin, who acquitted herself with great credit. Josie Hall, Ada Lewis, and the others of the cast and the "merry, merry chorus" were in their usual spirits, and succeeded in furnishing a splendid entertainment. Up on the roof there were breezes to spare, even on the hottest nights, and the capacity of the place was taxed every evening. Anna Suits made her reappearance after a long absence, and scored an emphatic hit, both by her appearance and her singing. She had the assistance of two little pickaninnies. Lafayette's varied programme met with favor, especially his imitation of Sousa. The Four Emperors of Music played excellently. Provo juggled with great dexterity and quickness. Allene and La Rue did some smart acrobatic dancing. The Eldridges, the Du Held Quartette, and Sherman also contributed good specialties, and Max Gabriel's orchestra furnished excellent music.

PROCTOR'S.—Clement Bainbridge made his vaudeville debut, assisted by Ida Van Siclen and another actress, who was billed as "company." She was a good-sized woman, and played her part well, but even in a one-night stand she would hardly be called a "company." There was a stage hand in livery who came in a few times, but even with this addition the support could scarcely be termed even a "co." Joking aside, Mr. Bainbridge and Miss Van Siclen made quite a pleasing impression in Augustus Thomas' one-act play, That Overcoat, which was seen for the first time in vaudeville. The latter part of the plot is almost identical with Milton Nobles' Why Walker Reformed, both having been adapted from the same source. This is the third play we have seen within a year having the same plot. Plots must be more plentiful than that. The part of the mother-in-law was excellently done by the aforementioned "company." The National Opera Comique company presented a short version of The Chimes of Normandy, under the able direction of Jose Van Den Berg, who really deserves credit for the good work he got out of his organization. The Chimes was the most pleasing of the four productions made by Mr. Van Den Berg, and it also proved

"A SMART BIT OF A MAN."

MARK MURPHY.

Mark Murphy, whose picture appears above, has passed the twentieth mile stone in his stage career, for he has been before the public since 1876. His first appearance was with James A. Herne, with whom he played the comedy roles in Masks and Faces, Rip Van Winkle, and As You Like It. In 1878 he formed a co-partnership with Thomas Murray, and the firm of Murray and Murphy lasted for ten years. The first four years were spent in vaudeville, after which they presented Our Irish Visitors, under the management of J. M. Hill, for six seasons. After Murray and Murphy separated Mr. Murphy joined Hallen and Hart's forces, playing the Sheriff in Later On.

In 1890 Mr. Murphy starred in O'Dowd's Neighbors, and in 1896 he created the part of McFadden in Thrilby, which toured the country under the direction of Richard Mansfield. During the past two seasons Mr. Murphy has been a topliner in vaudeville. The coming season he will play the part of Casey, the Casey who has been immortalized by the late Eugene Field and De Wolf Hopper, in Fred Peel's forthcoming production of Casey's Wife. Mr. Murphy says of the part that he considers it the best he has ever had, and that Casey's Wife is now his "only sweetheart."

Mr. Murphy is a very entertaining man, both on and off the stage. His stage brogue is original and inimitable. He has a peculiar way of stuttering and catching his breath, which makes his jokes sound all the funnier. He is always on the lookout for new stories, and tries them on his friends before he uses them on the stage, in order to make sure that they are all right. He has numberless friends, both in the profession and out of it, who will rejoice if Mark Murphy and Casey's Wife make the hits that are expected of them.

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more popular with the audiences than any of the others. Tom Ricketts was splendid as Gaspard. Cheridah Simpson and Marie Celeste shared the singing honors as Germaine and Serpolette. John Young furnished gags as the Bailiff, and Arthur Cunningham and Jay C. Taylor as the Marquis and Gremicheux sang excellently. Servais Le Roy did several tricks of sleight-of-hand, and finished with his new illusion. An empty washtub is shown at first. It is filled with water from some pails on the stage, and at a signal, given by shooting a pistol, several live ducks appear on the surface of the water in the tub. It is a very smart trick, for which Mr. Le Roy deserves great credit—that is, if he is the originator of it. Cole and Johnson were among the features which won approval. They were seen in a bright sketch, full of good jokes and bright songs. The Freeman Sisters, two clever colored girls, assisted them in the cake-walk finish and in the singing of "Play 4-11-44," a very catchy coon melody. Leonidas' cats and dogs made their usual big hit. He uses the white poodle in place of the dog which was killed a few days ago in the little cat-and-dog drama, but the poodle is not quite up in his part. Jane Whitbeck made a big hit singing "Pas Ma-La," which she sings and acts better than any serio-comic who has tried it so far. She also sang "Mamie Kane" and a ditty about a row of Irish tenements. The Quigley Brothers were extremely funny in their toll-gate sketch. Arnesen, the equilibrist, did some novel and original hand-balancing on a pedestal and a swinging chain. The Freeze Brothers, Fialkowsky the mimic, the Marinellas, John C. Leech, and the war-graph were also in the bill.

A BIG CIRCUIT.

The Chicago Vaudeville Agency is booking the attractions for Hopkins' theatres in Chicago, St. Louis and New Orleans; Kohl and Castle's theatres in Chicago; the Orpheum houses in San Francisco, Los Angeles and Kansas City; the Alhambra, Milwaukee; Trocadero, Omaha; Manhattan Beach Garden, Denver; Fountain Square and Lagoon Park, Cincinnati, O.; Masonic Temple Roof and Ferris Wheel Park, Chicago; Grand, Pittsburg; Wonderland, Detroit, and Cook's Opera House, Rochester. This is a list of twenty-one houses, and the Chicago Vaudeville Agency is prepared to offer artists twenty or more consecutive weeks' employment, thus saving them all the bother of booking their dates separately. Artists who make hits will be sure of return dates and a full season is thus assured. The Orpheum circuit will retain its agents, Martin Beck, who is in Chicago, and Robert Girard, whose headquarters are in the St. James Building, New York.

MILTON NOBLES' NEW COMEDY.

Barton Hill, Charles Willard, and a strong company will present Milton Nobles' latest vaudeville comedy, Belinda Bailey's Boarders, at Keith's Boston Theatre on Aug. 22, with New York, Philadelphia, and other cities to follow. The characters are as follows: Benjamin Bolus, M.D., aged 55, Barton Hill; Baxter Bolus, attorney-at-law, aged 25, J. Searle Dawley; Bolliver Bloggs, a 'Forty-niner, any old age, Charles Willard; Belinda Bailey, aged 39, Ella Sothern, and Bianca Bailey, Julia Dean. The comedy will have the advantage of several rehearsals under the author's personal direction during the week of Aug. 8, when Mr. Nobles will be at Keith's Union Square.

A CALL DOWN FOR A CLUB.

At the majority of the clubs in this city where vaudeville performers are engaged to entertain the members at smokers, the artists are treated with every courtesy; but at a few of them the members have a habit of annoying the performers in a most disagreeable way. The Knickerbocker Athletic Club is one of the places which is spoken of by performers with a shudder after they have had one experience there.

George W. Day, the popular monologue comedian, and one of the brightest men in his line, recently had a very disagreeable experience at this club, which caused him to write the following letter to the secretary:

MY DEAR SIR: A few words of protest from a performer who had the misfortune to furnish amusement for your association last Saturday evening. The reputation of your members in regard to their treatment of people in my profession caused me to decline several offers to appear on your programmes. Being assured, however, by your agents that the polite and gentlemanly had replaced the boisterous and over demonstrative at your Saturday gatherings, I accepted, feeling convinced that I could acquit myself with credit, as I have previously been able to do, when dealing with intelligent persons. I do not think my efforts were entirely unsuccessful (though at times I completely forgot my lines and felt most uncomfortable), for I knew some of your members were sympathizing with me in my humiliating position. If your people were desirous of being entertained, your smoker was a dismal failure. If, on the other hand, their object was to make the performer believe his calling to be a humiliating degradation, your success was complete.

Very sincerely yours,
GEORGE W. DAY.

The result of Mr. Day's vigorous and manly protest is shown by the following circular which was sent to the members of the club:

KNICKERBOCKER ATHLETIC CLUB.
NEW YORK CITY, July 23, 1898.

DEAR SIR: A large number of complaints have been received about the ungentlemanly behavior of a few members whose guying, shouting, etc., at the last smoker spoiled the pleasure of many in the audience. Our smokers during the past Winter have also been on many occasions marred by similar conduct, so much so that the club has obtained a reputation among theatrical people as a place where engagements are not entirely desirable. This reputation has confronted the Committee on two recent occasions when certain well-known artists absolutely refused to accept an engagement.

If, on the contrary, the club establishes a reputation for a cordial and hospitable reception of the performers, the Committee will be enabled to obtain much better talent for its smokers than has been heretofore presented.

It therefore becomes necessary to effectually discourage any future guying or comments which are disconcerting to the performers while they are before the audience, and you are earnestly requested to assist in preventing outbursts of this kind by showing your marked disapproval of such conduct. The genuine applause accorded by gentlemen to a performer who pleases is, of course requested, and a performer is always glad to have the audience join in singing a chorus; but conduct which is detrimental to an act in progress on the stage cannot be permitted. THE ENTERTAINMENT COMMITTEE.

It is understood that the Knickerbocker Athletic Club is not a regular club organiza-

MAUDE COURTNEY

hereby notifies performers and managers that the arrangement of the medley she is singing at the Casino Roof Garden has been duly copyrighted, and that any infringement will be dealt with according to the new copyright law.

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is the name of my new publication, intended to furnish vaudeville performers, repertoire comedians, etc., with the latest songs, gags, etc., at a nominal price. THE BUDGET contains six of my brightest and best parodies, which I have always heretofore sold at one dollar each. It also contains a choice assortment of jokes and stories suitable for all kinds of monologues and sketches. MADISON'S BUDGET costs one dollar and I absolutely guarantee that it will please you or I will cheerfully refund your money. I mean just what I say. Tony Pastor, Rogers Bros., Press Eldridge, etc., have endorsed my work.

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tion, but what is known as a "proprietary club," in which a brewer is heavily interested.

It was time that somebody entered a protest against rowdyism at club affairs. Actresses who are obliged to earn their living by singing at these places have frequently been grossly insulted, and many of them have told tales of their treatment that reflect discreditably upon the clubmen. All honor to George W. Day for taking such a straight-from-the-shoulder method of dealing with the matter. It is to be hoped that a reform will be instituted all over the city before next season. If it is not, the chances are that the clubs which do not know how to behave will be shunned by performers.

THE COHANS RETURN.

The Four Cohans have just returned from a most successful tour of the Orpheum circuit. Josephine is visiting friends in Grand Rapids, Mich. George M. has finished the manuscript of the new version of Ray's A Hot Old Time, and will put in this week revising it. Mr. and Mrs. Jerry Cohan are in New York looking up property with a view of selecting a residence in or near New York. The Cohans will commence a seven weeks' tour of the Keith circuit in Philadelphia on Aug. 8, after which they join H. W. Williams' Own company as the star feature. They have played since Aug. 30, 1897, continuously until the present week, losing no time except in travel. At the conclusion of their engagement in San Francisco, Manager Morrissey told them their engagement had been a howling success; that they had been a big drawing card, and that he wanted them back as soon as possible. Their new act, Running for Office, was a big hit, and will be the feature of their repertoire the coming season.

NOT THE SAME LOLA.

The roster of the Finnigan's Ball company, recently printed in The Mirror, contained the name of Lola Hawthorne. L. J. Rodriguez who is the husband of Lola Hawthorne, of the Hawthorne Sisters, writes from London to the effect that Lola Hawthorne has been engaged to play Ilda in Darkest Russia, which will receive its first English production in September. Later on she will play Aladdin, in the pantomime of that name at the Broadway Theatre, Deptford. Mr. Rodriguez adds that the Sisters Hawthorne will join hands after the pantomime season for a tour of America and Australia.

A QUESTION OF ARRANGEMENT.

Maud Courtney, whose singing of a medley of old songs has made such a hit on the Casino Roof, has been greatly annoyed by performers who are anxious to obtain copies of her arrangement of the melodies. Several performers have been noticed making memorandums during her specialty, evidently for the purpose of appropriating her property. To protect herself, Miss Courtney has had her arrangement copyrighted, and intends to keep it for her own exclusive use.

DINKINS AND ROBIE CONSOLIDATE.

T. W. Dinkins, of the Bon Ton, Jersey City, and Louis Robie, of Waldmann's Opera House, Newark, have consolidated their interests, and will book their houses jointly in future. The attractions under their control include The Knickerbockers, which were a big card last season, and The Utopians, a new organization, which will be sent out on a generous plan. Vaudeville and burlesque companies will continue to be the entertainment offered at their theatres.

GLOOM ON CONEY ISLAND.

Frank R. Moore, Internal Revenue Collector of Brooklyn, received instructions last week from Commissioner Scott in Washington to tax all the amusement places in Coney Island $100. The news has caused a thick gloom to settle down upon the usually festive West End colony, and the chances are that about two-thirds of the amusement resorts on the democratic end of the island will have to close.

REHEARSALS AT WEBER AND FIELDS'.

The stock company of Weber and Fields' Broadway Music Hall have had a very short vacation this year. They closed their season at Chicago on July 2, and after four weeks' rest began active rehearsals yesterday for next season. The new burlesque is by Harry B. Smith and Edgar Smith, with music by John Stromberg. It is a sequel to Pousse Café, last season's great success, and contains some of the same characters.

NEW MONOLOGUE FOR DIXEY.

Henry E. Dixey has commissioned Charles Horwitz to write him a new monologue for use in vaudeville. It will be called The Mystery of the Mortgage, and will give Mr. Dixey an opportunity of appearing in five distinct characters, all new. It is to be in the nature of a burlesque on the domestic drama, and it is expected that in it Mr. Dixey will find the vehicle he has been seeking for years.

SCHILLER THEATRE LEASED.

The Tri-State Amusement company has leased the Schiller Theatre in Chicago, and it will be operated in connection with the Hopkins-Castle circuit. The lessees have announced that an efficient stock company will be engaged to give strong plays at popular prices. Vaudeville will probably be an added feature.

VAUDEVILLE JOTTINGS.

Lillian Burkhart started yesterday for San Francisco, to fill a four weeks' engagement at the Orpheum in that city, beginning next Sunday. At the conclusion of the 'Frisco engagement she will jump right back to Chicago. She will not return East until October.

The Trolley Car Trio is the name of a group of Western performers. If they live up to their name they "go" like lightning and "kill 'em dead."

The Cœur D'Alene Theatre in Spokane, Wash., of which Fiskey Barnett is manager, seems to be prospering. There is a comedy stock co. and a good vaudeville bill is given every week.

Stack, of Wilton and Stack, who were booked for the Orpheum, San Francisco, last week, met with an accident, which prevented their appearance.

Richard J. Jose, the popular tenor, was married a few days ago to Sophia Therese Shrieve. The ceremony took place in San Francisco. The bride is a native of Nevada and hails from Jose's own town. She is said to be wealthy.

O'Brien and Buckley begin a tour of the Orpheum circuit at San Francisco, Cal., on Sept. 7.

McCale and Daniels, the well-known knockabout team, are spending the Summer at Woodlawn Beach Lake Erie.

Theresa La Mar, the sensational dancer, has signed with the Rentz-Santley co. for next season.

Edwin DeCoursey, business-manager; Charles Grimsley, treasurer; I. S. Potts, general agent, and Clarence Rummelt, stage manager, have been engaged for John W. Vogel's Afro-American Mastodon Minstrels, combined with the operatic extravaganza Darkest America.

Fred L. Hosmer, known on the stage as Billy Christy, formerly a member of Primrose and West's Minstrels, attempted to commit suicide by swallowing laudanum in Providence one night last week. He had been brooding over some domestic trouble.

Barr and Evans opened at the Trocadero, Omaha, Neb., last week, and after the first performance they were given one of the best places on the bill.

Among the performers engaged to appear at Keith's in the near future are Milton and Dollie Nobles, Isabelle Urquhart and co., the Four Cohans, Batty's Trained Bears, Gillingwater and Heron, Albert L. Guille, the Two Paolis, Thomas E. Clifford, and George Fuller Golden.

George Rosey, the well-known composer of many popular marches, has gone to Germany to visit his relatives.

Julia Ralph has had a smart monologue written for her by Charles Horwitz. She tried it one evening last week at the American Roof Garden and it was very well received.

Pretty Etta Stetson repeated last week on the floating roof-garden the success scored by her excellent singing in the opening bill on the Casino Roof. Miss Stetson, who was with The Girl from Paris, may leave vaudeville in a few weeks to join a co. for the regular season.

Lizzie B. Raymond is resting for a fortnight in Chicago. She will reopen next Sunday at Logan's Park, Cincinnati.

Scanlon and Miley were at "Plymouth Park," Norristown, Pa., week of July 11, and were re-engaged for week of Aug. 22. The week of July 18 they were at Shellpot Park, Wilmington, Del., and were re-engaged for week of Aug. 15. Last week they were at Klaperthal Pavilion, Reading, Pa., and were re-engaged for week of Aug. 29.

Wilbur Mack and Isabelle Fenton report great success with their new sketch. They played a return date at Rennick Theatre, Ithaca, N. Y., week of July 25, and they are playing this week at the Casino Theatre, Binghamton, with Mount Clemens to follow.

The rumor was again circulated last week that Camille D'Arville intended going into vaudeville, but Manager Andrew A. McCormick says there is no truth in it, as she will sing in The Highwayman, opening at Manhattan Beach on Aug. 8.

Marguerite Ferguson closed a six-weeks' engagement in Duluth, Minn., and opened on the Gorman circuit July 25 at Schenley Park, Pittsburg. She will play the Castle-Hopkins circuit for eight weeks, opening at the Masonic Roof Garden, Chicago, Aug. 14.

The Park Quartette (H. W. Haynes, A. L. Underwood, John Shields and Leslie Stowe) filled an engagement last week at Columbia Park, Port Jervis, N. Y.

Al. Leech and the three Rosebuds have been retained for another week at the Sans Souci, Boston, owing to the big hit they have made.

The extraordinary bill announced for the Larchmont, N. Y., Casino on Aug. 6, and recorded in last week's Mirror, has been "postponed until a later date." It did seem almost too good to be true in the suburbs.

Pilar-Morin, who was to have appeared last evening on the Casino Roof in a new one-act pantomime, will not go into vaudeville after all. She is under contract with May Irwin for next season and Miss Irwin declined to allow her to appear as a vaudevillian.

Cissie Loftus, the mimic, and Millie Hyllton, the English serio-comic, will be seen at Koster and Bial's next season.

The wife of Albert Sterry was granted a divorce in the Supreme Court last week by Judge Nash.

Virginia Logan was the soloist at a concert given at the new steel pier, Atlantic City, on Sunday July 24.

Anna Suits, who returned recently from California, has been making a hit on Koster and Bial's roof with some new songs. She is as handsome as ever and sings with her accustomed skill.

The Bertha Welby co., playing the sketch A Little Brick, made a hit at Pleasure Palace on July 10 and received several offers for the coming season. They will be seen week of Sept. 5 at Proctor's Twenty-third Street house, and week of Sept. 12 at the Pleasure Palace. Bertha Welby is supported by her young and talented daughter, Grace, and Baby Welby, who won much praise for his natural and artistic acting of a long child's part in James A. Herne's play, The Hearthstone, supporting Tony Farrell.

Edna Bassett Marshall was the feature at Schenley Park, Pittsburg, Pa., last week. This week she is at Cascade Park, New Castle, Pa. She is making a big hit singing Sousa's "Stars and Stripes Forever."

Eugene Sanger has returned from a short tour over the Keith circuit, presenting his character monologue. Although he has spent nearly all his time since leaving regular dramatic work in the Eastern continuous houses, he will this year go into the West and South.

The Cleveland-Wilson Minstrels began their season at Elmira, N. Y., Aug. 1. George Wilson and Billy Emerson are the leading comedians. Prominent in the double company are Juan Caicedo, E. M. Hale, the Troubadour Four, Keno and Welch, Manon and Pearl, Berry and Hughes and Hi Tom Ward. W. S. Cleveland is once again in harness and directing the tour with his usual discretion and energy.

Herbert Cawthorn and Susie Forrester are resting on a farm at Madeira, O. They have had plenty of offers for Summer work, but prefer to rest until their regular season opens at the Great Northern, Chicago, on Aug. 27. With plenty of fruit, fresh butter and milk, and The Mirror to read, this clever team are having a happy vacation.

J. Ben Michaelis has been engaged to officiate at the piano at the Pleasure Palace while Fred Watson is on his vacation.

Isham's Octoroons will do a new two-act burlesque next season. The comedy, it is said, is very legitimate, and it has bright and original lyrics. It will be staged under the direction of the author, James Horan, who is to play Goldbrick in the new burlesque, Wine, Women and Song, which is also under the management of John W. Isham. Horan will be remembered for his smart work with the Mimic Four.

While singing at Keith's Theatre, Boston, recently, Vila Sayne, late leading woman with Ward and Vokes, suddenly lost her voice and has since been unable to speak aloud. Nervous prostration is said to be the cause.

David Conger has completed a vaudeville sketch entitled Her Gentleman Friend, which he and his wife (Coralyn Maxwell) will produce in vaudeville next Spring.

B. F. Keith has offered to furnish free vaudeville entertainments in Paul Revere Hall next Fall, while the exhibition of the Massachusetts Charitable Mechanics' Association is in progress.

Howard Powers and Dolly Theobald have met with success in the West. They have just concluded an engagement over the Castle circuit and are now playing the leading parks. They are having a new act written for them.

M. B. Leavitt has arranged with Weber and Fields to play three of their strongest attractions on Pacific Coast tours during the coming Winter and Spring. There will be three companies and each will be particularly strong for the productions of the New York successes. Mr. Leavitt has also effected an arrangement with Weber and Fields whereby he will in the future play all of their successes on the Pacific Coast. Each of the organizations will play from two to four weeks at the Comedy Theatre, San Francisco.

Duncan Clark is spending his vacation at the Wisconsin lakes. He will shortly arrive in Chicago to finish the arrangements for sending out his six companies for the coming season. Mr. Clark will travel exclusively with the Lady Minstrels, this being his twenty-second year with that organization.

Raymond Teal, of Teal and Baker, has been made a member of the B. P. O. Elks, No. 48, of Grand Rapids, Mich.

While Lottie Gilson was absent in Baltimore last week, thieves entered her flat in New York and carried off a few small articles. "The Little Magnet" had her valuables with her and the robbers were disappointed.

Rosabel Morrison gave a trial performance of a sketch at the Pleasure Palace on Saturday afternoon last. On account of Miss Morrison's indistinct utterance it was impossible to discover what the sketch was about. She was assisted by Frederic Bond, who worked hard.

Jake Rosenthal, the popular manager of the Orpheum, Los Angeles, Cal., was surprised by some of his friends last week, who presented him with a diamond stud weighing three carats. Mr. Rosenthal has not been in Los Angeles very long, but he has evidently made a hit.

The Triple Alliance, Le Roy, Fox and Powell, commence their season at Milwaukee Aug. 28. This is to be one of the novelties of the season. The organization will be complete with unique and sensational surprises and will be under the direction of M. B. Leavitt.

Seventy-five of the convalescent soldiers who are in the Brooklyn hospitals were entertained one evening last week at Bergen Beach. They were carried in special cars and enjoyed the attractions of the beach very much.

A. H. Knoll and Marie McNeil, the cornetists, state that they have enjoyed the best Summer season, financially, that they have had during the past ten years. They have been doing principally Chautauqua work, in which field artists of their ability are duly appreciated. They have been re-engaged for the third time at Monroe Park, Mobile, Ala., and were made honorary members of the Frohsinn Society of that city. They will take out a repertoire co. the coming season, in conjunction with Manager Harry F. Curtis.

The Trumbull Sisters will play for the L. A. W. Club Aug. 10 at Indianapolis. They will commence rehearsals with Murray and Mack's Finnigan's Ball co. Aug. 15 at St. Paul, Minn.

Helf and Moran and George Yoeman, who were at Louisville, Ky., last week, had a very narrow escape from drowning. While rowing the boat capsized and they were all thrown into the water. Thanks to Helf and Moran, who are expert swimmers, Yoeman's life was saved. He was thus enabled to fill an engagement at Phœnix Hill Roof Garden, with Coney Island, Cincinnati and Fairview Park, Dayton, to follow.

The Clover Trio visited Bellevue Hospital one day last week and sang for the wounded soldiers who are undergoing treatment there. The boys enjoyed the treat and the girls were warmly thanked for their thoughtfulness.

Pitrot will arrive in New York at the end of the week. He sailed from Europe on July 29 on the *Augusta Victoria*.

Manager Sam T. Jack is at his theatre fairly buried in business. His house will reopen on Aug. 29 with a brand-new bill.

Miner's Bowery Theatre, now being redecorated, will reopen on Aug. 29 with Hurtig and Seamon's Bowery Burlesquers.

The London Theatre is being improved by a coat of paint. Its season will begin late in August.

Peter F. Dailey has returned to town and is again a joyous figure on the Rialto.

William L. Baker and Edith Randall, late of William A. Brady's Under the Polar Star co., are playing the Southern parks in their new specialty.

John E. Brennan has opened the Yonkers Street Railway Park, near Yonkers, N. Y. Among the artists on the opening bill are Ray Burton, Prince Pharaoh and Jennie De Vere, the Palmer Sisters, the Herald Comedy Quartette, the La Verde Sisters, Gussie Hart, the Swinson Sisters, and the warograph. The opening attendance was 10,000.

Professor Henderson Smith, bandmaster of John W. Vogel's Darkest America band, and Creator of Works of the B. O. C. P., was tendered a banquet in Chicago on July 28, when he was presented by the members of the Garden City Lodge with a handsome medal, in the center of which is a buffalo's head, the eyes of which are two large diamonds. Among those present were the Golden Gate Quartette, J. L. Love, Thomas Grayson, Robert Jackson, and several Elks.

Helf and Moran were featured at Phœnix Hill Park, Louisville, Ky., last week and made a big hit, closing the olio. They will rest at their home in Newport, Ky., this week and will open at Broad Street Electric Park, Richmond, Va., with Ocean View to follow.

Charles Schoales appeared at an uptown music hall on Friday evening last and made a decided hit before a large audience, singing some popular songs. Mr. Schoales is well known as a clever amateur comedian, and it is expected that he will shortly make his debut in vaudeville as a full-fledged professional.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—During the past week vaudeville reigned supreme with the exception of Buffalo Bill's Wild West, which played to wonderfully large business throughout the week, and it was pleasant to note the smooth manner in which the performance was directed. The Rough Riders, Annie Oakley, Johnnie Baker, and Colonel Cody, and the Cuban soldiers shared the honors. I was surprised to find Jules Keene in charge of the front of the exhibition; he doesn't look a day older than when I saw him some years ago when he was the German comedian in one of the Buffalo Bill plays. The Cuba part of the show closed last Saturday night, it being stated that an extension of the permit could not be arranged. Geo. S. Wood merits praise for the capable manner in which he conducted affairs. Chicago is a queer place and the most worthy amusement enterprises fail so often that we get accustomed to it, and if something don't fail by the wayside occasionally everyone is surprised.

Of late it has been noticed that managers of the vaudeville houses have advertised different acts and when the performance was reviewed some particular light was missing and an inferior turn substituted. It has happened a number of times of late and it is anything but creditable to those who indulge in this sort of thing.

It is very evident that Charles Salisbury, the new lessee of the Great Northern, has started some of our vaudeville managers to thinking. At first the announcement that Mr. Salisbury had taken the Great Northern did not create a great deal of interest, but when he made known his policy it was found he had been actively arranging a circuit and was booking the best in the vaudeville field. Charles Elliott of Hopkins' theatre left for the East in the interest of the Kohl-Castle and Hopkins end of it, which means that we are to have some real novelties in Chicago the coming season.

This week we have some good bills but few new faces. At Hopkins' Theatre the stock co. presents a revival of Mr. Barnes of New York, in which Carl Smith, the new leading man, appears to advantage. Genial Josephine Sabel is singing her new song, "Mah Baby's Mighty Wa'm," and she sings it in a very fetching fashion. As a matter of course, she was obliged to sing "A Hot Time." The Nawns, whose Irish comedy is one of the most delightful things we have in vaudeville, are also making the hit they always do. The Wilson Family, Hays and Bandy, Carlin and Clark, and the biograph were also in the bill. Business is good and I guess the Colonel is not sorry he decided to keep open during the Summer.

The Masonic Temple Roof Theatre is offering a triple star programme this week with Papinta, Corinne, and Marie Stuart. Harry Allster is very good if not always correct in his imitations; Franciolli and Lewis sing nicely and the balance of the entertainers were acceptable. The attendance was excellent, and the audience seemed to enjoy everything.

The Chicago Opera House is offering an exceptionally good one. It includes Johnnie Carroll and Adelaide Crawford, Dolan and Lenharr, Morton and Revelle, Burke Brothers, Barr and Evans, Wills and Loretto, Vinnie DeWitt, The Morellos, Mlle Aimee, Aleene and LaRue, Lorbey Brothers, Bud Snider, Frederick Brothers and Tenny, Mabel Hight, Mons. Matien, and Gilbert Brown.

The Ferris Wheel Park bill is headed by our old friend Lew Hawkins and he is springing a number of stories of recent vintage to the delight of the patrons. Associated with him are Annie St. Tel, the clever dancer; Edward Reynard, Hopkins and Leith, Lucy Holman Hinchcliff, La Petie Lund, Fox and Sumner, and the Flood Brothers.

The Chutes is always in line and Manager Simpson is giving his patrons another lively bill, made up of Mowatt and Mowatt, Al. W. Maddox, Lillian Starr, Moore and Gilmore, Clifford and O'Dell and Tom Sumner.

At Sam T. Jack's The Forty Thieves are cutting up all kinds of capers, clothed in the prettiest kind of costumes. Jennie Yeamans is the chief vaudevillian.——Notes: I met Harry B. Clifford the other day and he said he would be the manager of the Gaiety as usual, notwithstanding contrary reports. It is his intention to open a season of burlesque about Aug. 14, with a burletta called Black Coffee or something of the sort.——Charles Schilling, formerly of Shilling's Minstrels, and latterly with South Before the War, writes me from Denver that he will manage a new farce called Two Married

VAUDEVILLE. VAUDEVILLE.

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Men the coming season.==Richards and Pringle's Minstrel carnival occurs in this city at the Alhambra theatre Aug. 6 and 7.==James McIntyre, of McIntyre and Heath, tells me the team will be with Hyde's co. the coming season, after which it is possible they may be at the head of a big minstrel co. ==All the scenery for Mathews and Bulger's new piece, By the Sad Sea Waves, is being painted at the Lincoln Theater, this city, by Harry Buler and assistants.==Manager J. D. Hopkins, has engaged the following for his stock co. in New Orleans: Carl Smith, Thos. Keogh, James McCann, James Keane, Arthur Mackley, Beatrice Leib, Lizzie Kendall, Marie Ellis, Alice Keane, Baby Lew'a, Flora Crowell, and others ==The first piece of printing for Primrose and Dockstader's Minstrels was received last week by James Wingfield, of the Grand Opera House, and it is in the form of a three-sheet. The design is decidedly new and original, following up the recent poster craze. Primrose and Dockstader's portraits are displayed by a royal purple wall paper background and the yellow lettering forms a pleasing contrast. "Under the direction of James H. Decker" appears at the bottom, which is a sure sign of success. HARRY EARL.

BOSTON, MASS.—Vaudeville still continues to have a monopoly of the fancy of Boston theatregoers and will have it for a fortnight to come, only one dramatic house being open. At Keith's Marie Tavary is the feature. A year ago she made her vaudeville debut here to the accompaniment of the Symphony players, and now she returns here to appear with the same musicians. Milton and Dollie Nobles show Why Walker Reformed, and Isabelle Urquhart appears in A Strange Baby, aided by Walter Vincent and Sydney Wilmer. The other features are Gus Williams, George W. Day, the American biograph, the Romalo Brothers, Conroy and MacFarland, Baldwin and Daly, Provo, Coakley and Husted, Lenton Brothers, Howley and Leslie, Dave Meers, Ethel Levey, Walz and Ardell, Fred Brown and Professor Gies.

Bessie Bonehill heads the list at the Sans Souci, where a change in the arrangement of the programme has proved very beneficial and the continuity of the vaudeville proves very delightful. The holdovers from last week are Kittie Mitchell, who is just as big a hit here as she was in Around the Town, and Al. Leach and the Three Rosebuds. The other features are John Kernell, Lawrence and Harrington, the Eldredges, Crouch and Bertina, Mlle. Proto and Mlle. Flora.

Pauline Hall went down to the Point of Pines yesterday to sing at the open-air concert. The vaudeville attractions there this week are William J. McDermott, Mackey and Walker, the Ravel Duo, Kitty Bingham and the Lynn Cadet Band.

The Palace is proving popular with its smoking concerts, and this week the Parisian Belles furnish the programme. Mlle. Ordiar has been reengaged to disrobe for another week and the other acts are given by Harry G. Walters, Harry J. Howard, Minnie Cline, Ida Howell, Dryden and Leslie, the Nodines and the warograph.

At Austin and Stone's appear the Brothers Bellamy, Hamilton and Taylor, Lelia Randall, Cushing and Merrill, Margaret Rosa, the Sisters Du Mont, Dick Plunkett, Mrs. Sam Lucas, Frank Brown, the Duggan Trio, May Bryant and the Hillson Russian Trio.

Out at Norumbega Park Gorman's Specialty Alliance gives the vaudeville programme on the open-air stage.

The first vaudeville house to reopen will be the Lyceum, 8. Mauco's City Club will be the attraction.

Kittie Mitchell startled the audience at the Sans Souci one night last week by suddenly addressing a man at one of the tables. The man talked back, and the spectators were more amazed. Finally she dared him to come to the stage, and he accepted the challenge. Then the audience saw that it was Eugene Canfield, and the two did their turn from Around the Town.

Arthur Dunn and Mamie Gilroy, who come to Keith's next week, have not played together in Boston since the days of the long run of Babes in the Wood at the Boston. JAY BENTON.

CLEVELAND, O.—If anyone doubts the popularity of clean, first-class vaudeville, the crowds that Haltnorth's Garden Theatre and the new Theatre at Euclid Beach Park have drawn would soon enlighten them. The bill at the Gardens week 25 was an unusually strong one, and the S. R. O. sign was in demand at each performance. Mlle. Flora leads off with an exceptionally bright bit of comedy work as a tough girl on the wire. Margaret Webb sang several selections very well. The Randalls' acrobatic dancing was a refined turn and won them applause. Mlle. Titenia did some difficult toe dancing. George Evans sang some coon songs that took well. Sam and Kitty Morton, assisted by Clara Morton, gave a bright comedy turn. The feature is Johnstone Bennett, who is assisted by George W. Leslie, an actor of merit. Week of 1 the programme will include Al. Wilson, Hayes and Healey, Eckert and Berg, the Franchonetti Sisters, and Lynch and Jewell.==At Euclid Beach Park Manager Fay gave his patrons a strong bill, opening 24 to large audiences. The two local children, Lonisa and Lotta Baker, who last season were with The Brownies, gave a refined and amusing turn which was well received. Walker and Wayne, Ernie Veronee, Birdie and Max Bernstein, Bert St. John, Lavender and Tomson, and the biograph made up the bill. Week of July 31-6 George H. Fielding, Cummings and Wolfe, Ollie Young, George H. Adams co., Adams sisters, and Dick and Alice McAvoy.==The Star Theatre will open Aug. 22 with the Robin Hood Burlesque co.==Manager W. P. Fay, of Euclid Beach Park, was taken by surprise 23 when his employes presented him with an elegant solitaire diamond ring as a mark of their esteem. Although this is Mr. Fay's first season in Cleveland, he has endeared himself to every one with whom he has come in contact ==The Baker children are having a sketch written for them in which they will be assisted by their mother, who is an actress and vocalist of ability. WILLIAM CRASTON.

SAN FRANCISCO, CAL.—Valmore, the musical mimic, entertained large audiences at the Orpheum. Gilbert and Goldie repeated their successes of past seasons. Wilton and Stack were booked, but an injury to Stack prevented their appearance. Falke and Semon were retained in their place. Lorenz and Allen proved to be entertaining as dancers. Joe Hart and Carrie de Mar introduced some new songs. Mrs. Alice Shaw and her daughters whistled, and Fleurette danced. Novelties for next week are W. H. Windom and the Blackstone Quartet, the Angela Sisters and the Macarte Sisters.

The free theatre at the Chutes has been crowded nightly. Japanese acrobats and jugglers are here. Colby and Way, Joe Hall, Dora Merryn, and May Lanning, and Sam Friedlander were among the attractions. FRED S. MYRTLE.

BUFFALO, N. Y.—Manager Shea gave the patrons of the Garden another excellent bill July 25-30. The house is always delightfully cool and the business is phenomenal. De Haven and Maie were the features of the bill and made a big hit. Hayes and Healy were funnier than ever, and Haines and Pettingill rattled off good things for nearly thirty minutes. La Petite Adelaide caught on from the start with her marvelous dancing, and was encored. The Cerise Sisters made a good impression. Others were the Seymours, Brothers Herne, Grapewin and Chance, and the biograph. RENNOLD WOLF.

BALTIMORE, MD.—The business of the Casino at Electric Park was very satisfactory last week. A good vaudeville bill is presented this week, including the Three Rio Brothers, Imogene Comer, Mardo, The Whitney Brothers, The Gleasons, Leonidas' cats and dogs, and Fisher's Band.

River View Park continues to draw large crowds out of which a fair number patronize the Casino. The bill this week is fair and is made up of Conkley and Huested, The Nichols Sisters, Cooper and Stewart, Emma Krauss, and Nizarras and Leoni.

Kernan's Monumental Theatre opened for the regular season this evening with the Robin Hood, Jr., Burlesquers as the attraction. This house has been thoroughly renovated and presents a very attractive appearance. Among other things there is a new curtain, new scenery, new stage mechanism and new electric lighting. The performance was well attended and appeared to be thoroughly enjoyed. The specialties were good and included Marshall, Sylvester and Weston, Keller and Murphy, Watson and Waltham, and Russell and Wells.

RICHMOND, VA.—Broad Street Park (Thos. G. Leath, manager): Another good bill is presented at this popular resort week July 25 to large crowds. The following make up the bill: Ed Leonard, Carr and McLeod, Adolph Adams, Charles H. Duncan, Saville and Stewart, and the Electric Clark Sisters. ==Main Street Park (J. A. Pizzini, manager): An excellent bill is presented to good business. Cooper and Stewart, Marie Richmond, Stanley and Jackson, Dorothy Drew, and Post and Clinton produce an unlimited amount of fun.==ITEM: McIntyre and Peak, who made such a pronounced success at the Broad Street Park week July 18, have been engaged to play a return engagement. Their pretty faces, excellent voices and clever banjo playing captured patrons, and by special request they have been re-engaged.

TOLEDO, O.—Casino (Frank Burt, manager): For the week closing 30 John W. Ransone made a big hit as John Jacobi, our popular brewer. Diana introduced her latest stage effect, "The Prismatic Fountain." Dixon, Bowers and Dixon, Gruet, Beers and Gruet, George H. Fielding and Ollie Young made up the balance of a very good programme. Manager Burt tendered the use of the Casino to the Democratic county convention 26. During the course of business John Ransone, made up as Mark Hanna, addressed the crowd and introduced many localisms which set them wild. It was a bright idea and well carried out.==Wonderland Roof-Garden (O. D. McFadden, manager): This place has leaped into popularity with a bound and has been crowded to its utmost capacity nearly every evening. Lynch and Jewell, McMahon and King, with the band and orchestra, and other attractions make a good entertainment.

OMAHA, NEB.—The Trocadero seems to have filled a long-felt want in Omaha, and the universally large attendance is proving quite an agreeable surprise. Undoubtedly the large attendance is due principally to the high-class attractions presented. For week of 24 we have the Carpos Brothers, Moore and Karcher, Wills and Loretto, Hart and Leo, Barr and Evans, Keating and Winchester, and the ever-enjoyable Adelmann Orchestra.—Thrilbee Up to Date is the bill at the Clifford Gaiety. Business is only fair. The house is so large that it requires a goodly number to make even a respectable showing. ==At Wirth's Music Hall the Carmontelle Sisters continue. Maybelle Calhoun, Artie Hall, and Marie Wilbur head a bill of unusual attractiveness.

SAVANNAH, GA.—Tivoli Music Hall (Wiley Williams, manager): Week July 18-23 Muldoon's Picnic, arranged by Tom Butler, including Doris Wilson, a popular favorite; Vallie Mayhew, Georgia Delves, Brauneck Sisters, Miller and May, Tom Butler and Wiley Williams, to crowded houses nightly.==Alhambra Music Hall (Sam Boydell, manager): Week July 18-23 Annie Lorraine, Rose Mendel, Florrie Esmond, Carrie M. Scott, Jack Wilson, Joadwine and De Witt, and Sam Boydell. The show is a good one and the house well filled every night despite the hot weather. Week July 25-30: Jack and Myrtle Mack, Trilby Van and Nellie Alquist will appear.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): A premium bill gave great satisfaction and drew crowded houses week July 18-24. Jones, Grant and Jones made a big hit. Charles Wayne, an old friend, scored heavily and Anna Caldwell was very popular. Of the holdovers the Four Cohans appeared in the sketch Running for Office, which was exceedingly funny. The eccentric dancing and comedy of George and Josephine contributed largely in making the act the hit of the bill. The Watson Sisters and Zamora repeated their revolving trapeze act. Douglas and Ford continued to please with their singing and dancing, and Tim Murphy was applauded for his lifelike imitations and good stories. Recruits July 25: Alice Shaw and daughters, Bert Coote and Julie Kingsley, and Edwin R. Lang.

ST. PAUL, MINN.—Olympic Theatre (John Balestra, proprietor; B. Sodini, manager): Fair audiences week 25-31. Dutch Justice was presented, also a good olio. In the co. are Sam Green, Bessie Clark, Cora Reynolds, Stanley and Scanlon, May Brandon, Myrtle Salmon, Frankie Huit, Ledegar and Varnum, Della Pino, Charles Ellsworth, Charles Gardner, Perl Morrell, Hazel Kelly, Florence Bascomb. ==Straka's Tivoli (John Straka, proprietor): Week 25-30 an attractive programme by the orchestra and Kitty Pink and Lillian Knott drew a good attendance. The xylophone solo by Sophia Straka won applause.==Palm Garden Concert Hall (A. Weinholzer, manager): Week 25-31 the Gardner Sisters are the attraction. Fair business.

BRIDGEPORT, CONN.—Pleasure Beach Casino (L. M. Rich, manager): Exceptionally good have been the vaudeville bills at this popular resort. July 10-16 Moncrief and Meredith, the Partellos, and De Ruiz and Granville; July 17-23 the latter were retained and the Prentice Trio added. July 24-30 Raymon Moore headed the bill, the Grahams and Lalor and Ross assisting. Attendance has been good. A notable feature is the concerts by Professor John J. Reynolds' Orchestra.

SARATOGA SPRINGS, N. Y.—The Palm Garden (D. H. Buckley, proprietor; Alex. Cameron, manager): Business at this pleasant garden is daily on the increase, owing to the high class artists who appear each week and the very capable supervision given it by the manager. Gussie Nelson, Heloise Dupont, Lizzie Hayes, Victoria Brill, John Pendy, Alix Cameron, Joe Clark, Peter Connor, and Max Dryfuss are the entertainers for week of July 25.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): The season opened 18, with J. W. Germna's co. As admission is free they succeeded in "standing 'em up" at every performance. The co. comprises Melrose Brothers, Garr and Tourgee, Hanson and Drew, Neilson Sisters, and Udell and Pearce. Excellent satisfaction was given by this very capable co.

NEWARK, O.—Idlewilde Theatre (R. C. Lingafelter, manager): Week of July 17 was very successful with Rosie Albro, D. E. Holler and Valora, Louis Granat, McNish and Cain, and Howard Powers and Dolly Theobald. Week of July 24 opened with the George H. Adams Troupe, Carrie Ezier, the Adams Sisters, Shayne and Worden. Business continues good.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): For week July 24 the following opened to S. R. O.: Howard and Bland (second week), Louis Granat, Eckert and Heck, Frank Young, Rosie Albro and Terry and Elmer. All well received.== Underlined for week 31: Powers and Theobald, Akimoto's Japs, Arnim and Wagner, Chester and Chester, the Carlons, Dixon, Bowers and Dixon.

MONTREAL, CAN.—Sohmer Park (Lavigne and La Joie, managers): This pleasant Summer resort is the only place of amusement now open. The burlesques on La Princess des Canaires, the singing of Messrs. Scott, Rogers and Atkinson, a number of good vaudeville features and the ballet form an entertaining programme.

ROCKFORD, ILL.—Harlem Park Theatre (Billy Link, manager): Manager Link is making the park a popular resort and is providing the patrons with the best of talent. The bill for week July 25: Kherns and Cole, Attie Spencer, Max Buffman, and the Ferguson Brothers, who hold over for the week. Their clever work has made them popular with the large audiences.

KANSAS CITY, MO.—Clark's Pavilion: The Vivian de Monte co., consisting of six doctors and a lot of vaudeville talent, opened a two weeks' engagement July 25. The bill included Hamilton and Wiley, Tot Young, Reed and Berger, Charles E. Maurethus, Brooks and Carr, Brooks and Floyd, C. M. St. Clair, J. J. Leland, Klark and Klark, and Doherty's poodle.

HAMILTON, O.—Lindenwald Park: That clever team, Foster and Williams, still remains the leading attraction. The people seem to never tire of Foster's eccentricities and of Williams' singing. Others on the bill this week are: The three Kline Children, Ben Lupton, the Eldens, Stone and Heroid, and Parkinson and Roth.

DULUTH, MINN.—Pavilion Summer Theatre (Matt Kusell, manager): Business at this attractive resort more than doubled week 17-23. Manager Kusell is furnishing the finest Summer entertainment ever given here. The new features for week beginning July 24 are Mr. and Mrs. William Robyns, Zitka, Florence Townsend, and Jennie Curtis.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Walker and Wayne, Mack and Elliott, Walter Bently, and the Goldsmith Sisters closed week of July 18 to fair business. The Noss Jollity co. opened week July 25 to a large audience. Next week Barlow's Minstrels.

OSWEGO, N. Y.—Pavilion Theatre (Wallace and Gilmore, managers): Continuous vaudeville to full houses. Elmore Sisters were the stars July 18-23. New faces July 25-30: Harry Jenkins, Warren and Cady, Will F. Burke, Elwood D. Benton and T. J. Farron.

BANGOR, ME.—Riverside Park, Hampden (F. A. Owen, manager): The business for week of July 18-23 was good. The new people for week of July 25-30 are Moss and Barnes, Fred Morpha, and McBride and Langner. Large audiences. Week Aug. 1, The Virginia Troubadours.

BINGHAMTON, N. Y.—Union Casino (Binghamton Street R. R. Co., managers): The following people are attracting good attendance July 25-30: Dave Whitely, John Harty, Julia Raymond, DeWitt and Tourgee, Miss Bell, Brothers Borani, and Vera King.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): Bill for 24 Welby P. Earl, Keys and Nellis, Master T. Carroll, Akimoto's Japs, and The Nondescript Trio. For week of 31 McPhee and Hill, Mirror Trio, Frank C. Young, Terry and Elmer, and De Hollis and Valora. Business fine.

NORFOLK, VA.—Ocean View (Oscar P. Sisson, director): Week of July 25 Harry Taft, Sisson and Wallace, Lytton Sisters, Flatow and Dunn, and Billy Van. Large and appreciative audiences. Performances good.

TORONTO, CAN.—Hanlon's Point: M. S. Robinson's open-air vaudeville still continues to draw immense crowds. The bill presented July 25-30 is a good one and includes Victoria, John Kurkamp, the Rice Brothers, and the Hungarian Orchestra.

MUSKEGON, MICH.—Lake Michigan Park Theatre: Week of 24: Dean and Jose, Jonhson and McKay, and Daisy Peterkin. Excellent satisfaction. Week July 31-Aug. 6: Armstrong Brothers and Trolley Car Trio. Week 7: Solaret.

OTTAWA, CAN.—Victoria Park (George W. Jacobs, manager): The bill for week July 25-30 includes Marguerite Newton, Loney Haskell, the Stewart Sisters, Jenny Reynolds, Campbell and Beard, Mark Murphy and Colby and DeWitt.

VAUDEVILLE PERFORMERS' DATES.

Aimee—Opera House, Chicago, Aug. 1-6.
Atherton, Alice—Casino Roof, N. Y.—indefinite.
Adams, George H.—Euclid Beach Park, Cleveland, Aug. 1-6.
Adams, James R.—Lindenthrope Park, Chester, Pa., Aug. 1-6.
Akimoto's Japs—Minerva Park, Columbus, O., Aug. 1-6.
Allene and La Rue—Opera House, Chicago, Aug. 1-6.
Allister, Harry—Masonic Roof, Chicago, Aug. 1-6.
Adams Sisters—Euclid Beach Park, Cleveland, Aug. 1-6.
Arnim and Wagner—Minerva Park, Columbus, O., Aug. 1-6.
Armstrong Brothers—Lake Michigan Park, Mich., Aug. 1-6.
Adelaide, La Petite—Atlantic City, Aug. 1-6.
Althea Sisters—American Roof, N. Y., Aug. 1-6.
Barr and Evans—Opera House, Chicago, Aug. 1-6.
Barton and Eckhoff—Keith's, N. Y., Aug. 1-6.
Biggar and Dreher—West End Park, Richmond, Va., Aug. 1-6.
Bruno, Gus—Keith's, N. Y., Aug. 1-6.
Bidwell, Sylvia—Great Northern Roof, Chicago, Aug. 1-6.
Brown, Gilbert—Opera House, Chicago, Aug. 1-6.
Brooks and Saxon—Central Opera House, N. Y., Aug. 1-6.
Burto—Salem Willows, Salem, Mass., Aug. 1-6.
Boyle and Graham—Pastor's, N. Y., Aug. 1-6.
Borani Brothers—Pastor's, N. Y., Aug. 1-6.
Bonehill, Bessie—Sans Souci, Boston, Aug. 1-6.
Baldwin and Daly—Keith's, Boston, Aug. 1-6.
Brown, Fred.—Keith's, Boston, Aug. 1-6.
Barker, John—Keith's, N. Y., Aug. 1-6.
Bond, Frederick—Proctor's, N. Y., Aug. 1-6.
Browne, Tom—Pleasure Palace, N. Y., Aug. 1-6.
Bryant and Saville—Pleasure Palace, N. Y., Aug. 1-6.
Burton, Ray—Pleasure Palace, N. Y., Aug. 1-6.
Barry and Connors, Pleasure Palace, N. Y., Aug. 1-6.
Barrington, Jeannette—Steamer *Grand Republic*, Aug. 1-6.
Burke Brothers—Opera House, Chicago, Aug. 1-6.
Carlin and Clark—Hopkins', Chicago, Aug. 1-6.
Cummings and Wolfe—Euclid Beach Park, Cleveland, Aug. 1-6.
Comer, Imogene—Electric Park, Baltimore, Aug. 1-6.
Conroy and McFarland—Keith's, Boston, Aug. 1-6.
Carroll, Johnny—Opera House, Chicago, Aug. 1-6.
Courtney, Maud—Casino Roof, N. Y.—indefinite.
Carey, Joseph P.—Proctor's, N. Y., Aug. 1-6.
Corinne—Masonic Roof, Chicago, Aug. 1-6.
Chester and Chester—Minerva Park, Columbus, O., Aug. 1-6.
Carlons, The—Minerva Park, Columbus, O., Aug. 1-6.
Clivette—Central Opera House, N. Y., Aug. 1-6.
Cooke and Clinton—Pastor's, N. Y., Aug. 1-6.
Carus, Emma—Shea's, Buffalo, Aug. 1-6.
Coakley and Husted—Keith's, Boston, Aug. 1-6.
Cooper and Stewart—River View Park, Baltimore, Aug. 1-6.
Crouch and Bertina—Sans Souci, Boston, Aug. 1-6.
Conway and Leland—Pleasure Palace, N. Y., Aug. 1-6.
Cherry Sisters—Burlington, Iowa, Aug. 1, 2, 3, Ft. Madison 4, 5, 6, 7.
Crawford, Adelaide—Opera House, Chicago, Aug. 1-6.
Donovans, The—Central Opera House, N. Y., Aug. 1-6.
Diana—Fairview Park, Dayton, Aug. 1-6.
Deagon, Arthur K.—Casino Roof, N. Y.—indefinite.
De Witt, Vinie—Opera House, Chicago, Aug. 1-6.
De Witt, Josie—Forest Park Highlands, St. Louis, Aug. 1-6.
Dolan and Lenharr—Opera House, Chicago, Aug. 1-6.
Dixon, Bowers and Dixon—Minerva Park, Columbus, O., Aug. 1-6.
Du Held Quadrille Dancers—Koster and Bial's, N. Y., Aug. 1-6.
Drawee—Pleasure Palace, N. Y., Aug. 1-6.
De Hollis and Valora—Cedar Point, Sandusky, O., Aug. 1-6.
De Drey, Wilfred—Casino Roof, N. Y., Aug. 1-6.
Day, George W.—Keith's, Boston, Aug. 1-6.
Dunn and Gilroy—Keith's, N. Y., Aug. 1-6.
Eldridges, The—Sans Souci, Boston, Aug. 1-6.
Eckert and Heck—Haltnorth's Garden, Cleveland, Aug. 1-6.
Emmonds, Emerson and Emmonds—Lagoon, Cincinnati, O., Aug. 1-6.
Eldridge, Press—Pavilion Theatre, Cape May, N. J., Aug. 1-6.
Fox and Allen—Pastor's, N. Y., Aug. 1-6.
Farron, T. J.—Fairview Park, Dayton, O., Aug. 1-6.
Fox, Will H.—Europe—indefinite.
Fox, Imro—Shea's, Buffalo, Aug. 1-6.
Fielding, Geo. H.—Euclid Beach Park, Cleveland, Aug. 1-6.
Four Emperors of Music—Koster and Bial's, N. Y., Aug. 1-6.
Frend, Ed—Casino Roof, N. Y., Aug. 1-6.
Franchonette Sisters—Haltnorth's Garden, Cleveland, Aug. 1-6.
Flatow and Dunn—Pastor's, N. Y., Aug. 1-6.
Franks, Madeline—South End, St. Louis, Aug. 1-6.
Flora, Mlle.—Sans Souci, Boston, Aug. 1-6.
Frenchelli and Lewis—Masonic Roof, Chicago, Aug. 1-6.
Fisher and Carroll—Proctor's, N. Y., Aug. 1-6.
Frederick Brothers and Tenny—Opera House, Chicago, Aug. 1-6.
Flood Brothers—Ferris Wheel Park, Chicago, Ill., Aug. 1-6.
Fox and Summer—Ferris Wheel Park, Chicago, Aug. 1-6.
Fountain City Quartette—Great Northern Roof, Chicago, Aug. 1-6.
Glenroy, James—Steamer *Grand Republic*, Aug. 1-6.
Guille, A. L.—Keith's, N. Y., Aug. 1-6.
Gies, Professor—Keith's, Boston, Aug. 1-6.
Gladstone, Lotta—Phœnix Park, Louisville, 31-Aug. 6.
Gaylor and Graff—Woodson Park, Dedham, Mass., Aug. 1-6.
Granat, Louis N.—Masonic Roof, Chicago, Aug. 1-6.
Gracie and Burnett—American Roof, N. Y., Aug. 1-6.
Golden, Geo. Fuller—Keith's, N. Y., Aug. 1-6.
Gassman, Josephine—Shea's, Buffalo, Aug. 1-6.
Gallagher and Evans—Central Opera House, N. Y., Aug. 1-6.
Glenfield—Central Opera House, N. Y., Aug. 1-6.
Gallando—Pastor's, N. Y., Aug. 1-6.
Gillingwater and Heron—Keith's, N. Y., Aug. 1-6.
Gleasons, The—Electric Park, Baltimore, Aug. 1-6.
Goggins and Davis—Pleasure Palace, N. Y., Aug. 1-6.
Howe and Edwards—England—indefinite.
Haskell, Loney—American Roof, N. Y., Aug. 1-6.
Hogan, Ernest—Casino Roof, N. Y.—indefinite.
Hawthorne, Nellie—Casino Roof, N. Y.—indefinite.
Hayes and Healy—Haltnorth's Garden, Cleveland, O., Aug. 1-6.
Howley and Leslie—Keith's, Boston, Aug. 1-6.
Howard and Mareno—Wade Park Gardens, Cleveland, July 18-Aug. 13.
Hines and Remington—Phœnix Hill Park, Louisville, Aug. 8-13.
Hodges and Launchmere—Central Opera House, N. Y., Aug. 1-6.
Haines and Pettingill—Steamer *Grand Republic*, Aug. 1-6.
Holmes, Polly—Pastor's, N. Y., Aug. 1-6.
Hill, Eunice—Pastor's, N. Y., Aug. 1-6.
Hampton, Alf—Keith's, N. Y., Aug. 1-6.
Hoops, Arthur—Proctor's, N. Y., Aug. 1-6.
Hoyt, Edith—Pleasure Palace, N. Y., Aug. 1-6.
Hoey, James F.—American Roof, N. Y., Aug. 1-6.
Hastings and Wright—Steamer *Grand Republic*, Aug. 1-6.
Hite, Mabel—Opera House, Chicago, Aug. 1-6.
Hays and Bandy—Hopkins', Chicago, Aug. 1-6.
Hawkins, Lew—Ferris Wheel Park, Chicago, Aug. 1-6.
Hodgkins and Lee—Ferris Wheel Park, Chicago, Aug. 1-6.
Hinchcliffe, Lucy Holman—Ferris Wheel Park, Chicago, Aug. 1-6.
Johnston Brothers—Montreal, Can., Aug. 1-27.
Johnson and Drew—Forest Park Highlands, St. Louis, Aug. 1-6.
Jenkins, Mr. and Mrs. R. O.—Pleasure Palace, N. Y., Aug. 1-6.
Kline and Gotthold—Keith's, N. Y., Aug. 1-6.
Krauss, Emma—River View Park, Baltimore, Aug. 1-6.
Kenneva, The—Forest Park Highlands, St. Louis, Aug. 1-6.
Kernell, John—Sans Souci, Boston, Aug. 1-6.
Kessler, Harry—Pleasure Palace, N. Y., Aug. 1-6.
Leavitt and Nevello—Keith's, N. Y., Aug. 1-6.
Lynch and Jewell—Haltnorth's Garden, Cleveland, Aug. 1-7.
Luciera, The—Onset Bay, July 4-Aug. 13.
Lafayette—Koster and Bial's, N. Y., Aug. 1-6.
Leonidas, Professor—Electric Park, Baltimore, Md., Aug. 1-6.
Lawrence and Harrington—Sans Souci, Boston, Aug. 1-6.
Leech, Al.—Sans Souci, Boston, Aug. 1-6.
Lewis and Ernest—South End, St. Louis, Aug. 1-6.
Lenton Brothers—Keith's, Boston, Aug. 1-6.
Lerey, Ethel—Keith's, Boston, Aug. 1-6.
Le Clair, John—Koster and Bial's, N. Y., Aug. 1-6.
Lewis and Elliott—American Roof, N. Y., Aug. 1-6.
Lorbey Brothers—Opera House, Chicago, Aug. 1-6.
Les Freres Carpos—Masonic Roof, Chicago, Aug. 1-6.
Lund, La Petite—Ferris Wheel Park, Chicago, Aug. 1-6.
Lee E. Lawrence—Great Northern Roof, Chicago, Aug. 1-6.
Mitchell, Kittie—Sans Souci, Boston, Aug. 1-6.
Morellos, The—Opera House, Chicago, Aug. 1-6.
Mack and Fenton—Casino, Binghamton, N. Y., Aug. 1-6.
Myers, Annie—American Roof, N. Y., Aug. 1-6.
Moran, Pauline—American Roof, N. Y., Aug. 1-6.
Mazuz and Mazette—Keith's, N. Y., Aug. 1-6.
McPhee and Hill—Cedar Point, Sandusky, O., Aug. 1-6.
Mirror Trio—Cedar Point, Sandusky, O., Aug. 1-6.
McAvoy, Dick and Alice—Euclid Beach Park, Cleveland, O., Aug. 1-6.
McWaters and Tyson—Pastor's, N. Y., Aug. 1-6.
McIntyre and Peak—Ocean View Pavilion, Ocean View, Va., Aug. 1-6.
McIntyre and Heath—Shea's, Buffalo, Aug. 1-6.
Mardo—Electric Park, Baltimore, Aug. 1-6.
Manhattan Comedy Four—Forest Park Highlands, St. Louis, Aug. 1-6.
Maxwell, W. H.—South End, St. Louis, Mo., Aug. 1-6.
McDermott, W. J.—Point of Pines, Boston, Aug. 1-6.
Mackey and Walker—Point of Pines, Boston, Aug. 1-6.
Meers, Dave—Keith's, Boston, Aug. 1-6.
Marshall, Edna Bassett—Cascade Park, New Castle, Pa., Aug. 1-6.
Morton and Ravelle—Opera House, Chicago, Aug. 1-6.
Mathieu, Mona.—Opera House, Chicago, Aug. 1-6.
Nosses, The—Casino, Toledo, O., Aug. 1-6.
Nelson Sisters—Pleasure Palace, N. Y., Aug. 1-6.
Nelson, Gussie—Koster and Bial's, N. Y., Aug. 1-6.
Nobles, Milton and Dolly—Keith's, Boston, Aug. 1-6.
Nelson Sisters—Pastor's, N. Y., Aug. 1-6.
Nichols Sisters—River View Park, Baltimore, Aug. 1-6.
Nizarras and Leoni—River View Park, Baltimore, Aug. 1-6.
Natus, Joe—Forest Park Highlands, St. Louis, Aug. 1-6.
Norman and Mack—Proctor's, N. Y., Aug. 1-6.
Nelson, Lucy—Proctor's, N. Y., Aug. 1-6.
Nordheim—Proctor's, N. Y., Aug. 1-6.
O'Brien and Buckley—San Francisco, Cal., Aug. 7-26.
Olympia Quartette—Keith's, N. Y., Aug. 1-6.
Pantzer Trio—Koster and Bial's, N. Y., Aug. 1-6.
Post and Clinton—Ocean View Pavilion, Ocean View, Va., Aug. 1-6.
Pantzer Brothers—Shea's, Buffalo, Aug. 1-6.
Proto—Sans Souci, Boston, Aug. 1-6.
Patrice—Keith's, N. Y., Aug. 1-6.
Paolis—Keith's, N. Y., Aug. 1-6.
Papinta—Masonic Roof, Chicago, July 18-Aug. 13.
Powers and Theobald—Minerva Park, Columbus, Aug. 1-6.
Provo—Keith's, Boston, Aug. 1-6.
Reno and Richards—Shea's, Buffalo, N. Y., Aug. 1-6.
Robinson-Baker Trio—Blackpool, England, July 4-Sept. 18.
Roattino, Adelina—Casino Roof, N. Y.—indefinite.
Rice and Elmer—Proctor's, N. Y., Aug. 1-6.
Ricci, Sig.—Casino Roof, N. Y., Aug. 1-6.
Riley and Hughes—Dedham, Mass., Aug. 1-6.
Raymond, Lizzie B.—Lagoon, Cincinnati, O., Aug. 7-13.
Raymond and West—Rocky Point, Providence, R. I., July 31-Aug. 8.
Rio Brothers—Electric Park, Baltimore, Md., Aug. 1-6.
Ravel Duo—Point of Pines, Boston, Aug. 1-6.
Romalo Brothers—Keith's, Boston, Aug. 1-6.
Ronaldos—Great Northern Roof, Chicago, Aug. 1-6.
Shattuck, Truly—Koster and Bial's, N. Y., Aug. 1-6.
Sidmans, The—Pastor's, N. Y., Aug. 1-6.
Sandford and Heusel—Pastor's, N. Y., Aug. 1-6.
Salmo, Juno—Forest Park Highlands, St. Louis, Aug. 1-6.
Sargent, Mary—Proctor's, N. Y., Aug. 1-6.
Sato, O. K.—Proctor's, N. Y., Aug. 1-6.
Solaret—Pleasure Palace, N. Y., Aug. 1-6.
Stacey, Cora—Steamer *Grand Republic*, Aug. 1-6.
St. Tel, Annie—Ferris Wheel Park, Chicago, Aug. 1-6.
Sabel, Josephine—Hopkins' Theatre, Chicago, Aug. 1-6.
Spaun, Mr. and Mrs. Byron—Pastor's, N. Y., Aug. 1-6.
Stanley, Mabel—Steamer *Grand Republic*, N. Y., Aug. 1-6.
Sydney, Bud—Chicago Opera House, Aug. 1-6.
Stuart, Marie—Masonic Roof, Chicago, Aug. 1-6.
Sudborough, Master—Masonic Roof, Chicago, Aug. 1-6.
Sherman and Morrisy—Great Northern Roof, Chicago, Aug. 1-6.
Terry and Elmer—Cedar Point, Sandusky, O., Aug. 1-6.
Tavary, Madame Marie—Keith's, Boston, Aug. 1-6.
Troubadour Trio—Proctor's, N. Y., Aug. 1-6.
Urquhart, Isabelle—Keith's, Boston, Aug. 1-6.
Veronee, Ernie—Fairview Park, Dayton, O., Aug. 1-6.
Von Hartzfelt, Countess—Great Northern Roof, Chicago, Aug. 1-6.
Vincent, Walter—Keith's, Boston, Aug. 1-6.
Van, Gladys—American Roof, N. Y., Aug. 1-6.
Wood, Edna—Rio de Janeiro, April 9—indefinite.
Williams and Walker—Proctor's, N. Y., Aug. 1-6.
Willett and Thorne—Dedham, Mass., Aug. 1-6.
Whallen, M. S.—Highland Park, St. Louis, Aug. 1-6.
Williams, Gus—Keith's, Boston, Aug. 1-6.
Whitbeck, Jane—Pleasure Palace, N. Y., Aug. 1-6.
Webb, Margaret—Botholamay Pavilion, Charlotte, N. Y., Aug. 1-6.
Wilson Family—Hopkins', Chicago, Aug. 1-6.
Wills and Loretto—Chicago Opera House Aug. 1-6.
Wilkes and Carter—American Roof, N. Y., Aug. 1-6.
World's Trio—American Roof, N. Y., Aug. 1-6.
West, John A.—Idlewild Park, Newark, O., July 31-Aug. 6.
Wilson, Al. H.—Haltnorth's Garden, Cleveland, Aug. 1-6.
Walz and Ardell—Keith's, Boston, Aug. 1-6.
Whitney Brothers—Electric Park, Baltimore, Aug. 1-6.
Wilmor, Sydney—Keith's, Boston, Aug. 1-6.
Western, Lillie—Proctor's, N. Y., Aug. 1-6.
Williams, C. W.—Proctor's, N. Y., Aug. 1-6.
Warren, Kathleen—Proctor's, N. Y., Aug. 1-6.
Williams, Odell—Pleasure Palace, N. Y., Aug. 1-6.
Young, Frank C.—Cedar Point, Sandusky, O., Aug. 1-6.
Young, Ollie—Euclid Beach Park, Cleveland, O., Aug. 1-6.

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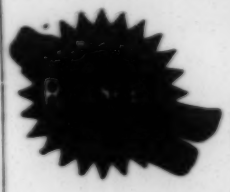

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